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Applications, marked "Art Master," to reach the undersigned not later than the first post on TUESDAY, the 26th instant.

By Order,
F. STEVENS, Clerk to the Council.

Beckenham, Kent, March 12, 1901.

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M. A. BOYD, Secretary.

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The application should give the age and a brief statement of the experience of the applicant, and should be signed. It must also be accompanied by copies of not more than three recent testimonials, which should, if possible, be forwarded on foolscap paper. Original certificates or testimonials should not be forwarded.

Candidates from the country invited to attend the Committee will be allowed to remain in London, and to pay their expenses, and the selected Candidate should refuse to take up the appointment, no travelling expenses will be allowed.

Applicants who do not receive, on or before April 20, a summons to attend before the Committee, will understand that they have not been included in the preliminary list of selected Candidates, and will not be further communicated with.

ELECTION to the SLADE PROFESSORSHIP.

EMMANUEL COLLEGE LODGE.

March 16, 1901.

The VICE CHANCELLOR gives notice that the PROFESSORSHIP of FINE ART in the UNIVERSITY of CAMBRIDGE, on the FOUNDATION of FELIX SLADE, Esq., is VACANT, and that the BOARD of ELECTORS will meet to elect a PROFESSOR on SATURDAY, May 11.

The Professor will be required to give annually in the University, in full term, a free of charge Lecture to Members of the University, a Course of not less than Twelve Lectures on the History, Theory, and Practice of the Fine Arts, or of some section or sections of them.

The Professor is elected for Three Years, but a person who has once been a Professor is not eligible.

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Candidates are requested to send their names to the VICE-CHANCELLOR, Emmanuel College, on or before FRIDAY, May 3.

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The TECHNICAL INSTRUCTION COMMITTEE of the COUNTY BOROUGH are prepared to consider applications for the position of HEAL SCIENCE MASTER and ORGANIZING SECRETARY of the COUNTY INSTITUTE.

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Age of Candidates to be not less than 21, nor more than 45 years.

The person to be appointed will be required to devote his entire time and attention to the business of the Institute.

Written applications for the appointment, accompanied by testimonials, should be deposited with the undersigned not later than the 31st MARCH, 1901, and the successful candidate will be in attendance at the Institute at 3 o'clock p.m. on 1st April proximo.

Dated this 18th day of March, 1901.

By Order,

FRANCIS B. GILTINAN, Secretary.

Secretary's Office, Emmet Place, Cork.

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(University of London),

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For further information apply to the REGISTRAR, Royal College of Art, South Kensington, London, S.W.

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In this work of emancipation Dr. Cunningham has done yeoman service, and not least in this little book. Small as is its size—it extends to only 300 octavo pages—the sweep and scope of the work are immense. He outlines the economic foundations and features of European society from the first moment that rudimentary order began to emerge from the wreck of the Roman Empire. Under Theoderic the Ostrogoth, under Charlemagne, the progress of political reconstruction has an economic aspect. Its underlying basis for economic purposes is the household as the unit of society; its overlying and directing and permeating principle is Latin Christianity. The Roman Church was a cosmopolitan rent and rate collector, banker, exchanger, transporter, labour employer, Crusade promoter, conscience compeller. Up to the time of the evolution of nationalities it is Latin Christianity which furnishes the basis and gives the main direction to the economic system of medieval Europe. The gradual evolution of a money economy out of a natural economy, however, prepared the way for that great movement of secularization which preceded and instigated the rise of nationalities. Secularization was followed by the growth and intervention of capital, while the rise of nationalities found its expression (in the economic domain) in the growth of commercial empires. On the rivalry of these commercial empires hinges the economic history of Europe from the fifteenth century to the present. The latest phase of all—the industrial revolution, itself an outcome of the intervention of capital—is a matter practically of our own times.

So brief a summary will afford an idea of the sweep of the book, but suggest little of its condensed erudition. Speaking generally

of such a book, we cannot help feeling that its very width of scope, combined with its compression, is a source of danger. It is so easy to brood over a century and hatch a phrase. There is, for instance, something almost pernicious in the zeal with which Dr. Cunningham attributes to the Christian Church a determining part in the development of Western civilization. We cannot help feeling that the generalization needs large deductions and modifications. Such generalization—and it is commonly accepted—rests on two assumptions: (1) that there was a great void into which the Roman Church stepped; (2) that the Roman Church in the ninth century was already sufficiently organized and cosmopolitan to affect vitally the nascent civilization of those Northern races from which we trace the spring of later civilization. We do not think that either of these assumptions can be thus nakedly stated; for, as to the second, it was only after the period of the codification of the canon law that the Roman Church began to exercise its most vital and important cosmopolitan influence—that is, from the twelfth century. What trace of Ultramontane influence is there in the Frankish codes; in the laws of Alfred? As to the first assumption, it is in a sense even less tenable. The empire of Charlemagne, which is practically Dr. Cunningham's starting-point, was contemporaneous with two other empires both highly organized in their civilization and commerce—that of the Eastern Empire and that of the Arabs in the Magreb. Had they no formulating effect on the Frankish Empire? For Charlemagne based his monetary system on that of the former; and, as we shall see in a moment, he had direct intercourse by treaty with the latter. Unfortunately, most of the evidence of any detailed nature which we possess with regard to the Mediterranean trade between Christian and Arab powers dates from the thirteenth century. It is, indeed, the fulness of the later information which has obscured the earlier period from the eighth to the twelfth century. The general impression produced by Dr. Cunningham is that before the advance of the conquering Saracen the Christian commerce of the Western Mediterranean was completely, or almost completely, extinguished, and that the return of commercial activity is roughly synchronous with the rolling back of the waves of Mohammedan conquest. This would make the revival of Christian commerce in the Western Mediterranean a matter of the eleventh century at the earliest, and would further make the Crusades the most vital factor in bringing that trade to its greatest prosperity. Against this view there are many detached facts to be set. In the trade with the Arabs of Africa Venice had been preceded by Palermo, Naples, Amalfi. And what is the date of the emergence of the Venetian trade? According to Muratori, some Venetian merchants opened a market at Rome in the middle of the eighth century, where they purchased large numbers of slaves, with the object of exporting them to the Saracens. In the ninth century we hear of ten Venetian vessels at once being in the port of Alexandria. Already in the tenth century Venice possessed the monopoly of the spice trade with Alexandria. In that

same century, too—before the Crusades—Genoa and Pisa were sharing the trade to Syria. The decline of the commerce of the Byzantine Empire and the transfer of that commerce to the Italian cities are partly attributable to the defects of the credit system of the empire and of the imperial legislation. Long before the time of the Crusades the Genoese had gained from the empire numerous commercial privileges and the authorization to establish exchanges at Constantinople. And in this matter of commercial privileges Amalfi had preceded both Venice and Genoa. Further than this, the very deeds of partnership between capitalist and shipowner, which form such a stereotyped feature of the Mediterranean commercial enterprise in the thirteenth century, are based upon the commercial practice of the Greek Empire. We learn from the Rhodian nautical code that this form of association (what the French call *commandite*) was the usual one in the eighth century. Blancard's collection of documents relating to the commercial history of Marseilles practically opens with a reproduction in 1210 of this form of association. It is only chance which has preserved the business papers of a single Marseilles trading-house; and it would be absurd to suppose that they stood alone. This single collection suggests in all its details that the trade of the Western Mediterranean was not only active, but also long established. It is merely, we think, the lack of historical materials which prevents us from carrying back the recrudescence of the commerce of the Western Mediterranean from the twelfth to possibly the ninth century. We are told that in 797 Charlemagne dispatched the Jew Isaac to the Caliph Haroun-al-Raschid to obtain from him the re-establishment of Marseilles and Narbonne as the *entrepôt* of the spices and silks and pearls of the East. Indeed, from one point of view we might be tempted to say that the Crusades were the death-blow to one Mediterranean commerce, even while they mark the birth-time of another.

If, therefore, there was this active commerce in the Western Mediterranean from the eighth century onwards, there could surely have been no great void in the economic systems of the Gothic and Frankish empires which alone the Roman Church could fill. The line of inheritance or derivation is a direct one—from the Greek Empire and the Arab to Charlemagne; not an indirect one from the decayed Roman Empire through the traditions of the Latin Church. Here, at least, we feel certain that, as sources are made available and knowledge grows, the borders of Dr. Cunningham's generalization will be rolled up; it will be made to cover less ground.

Let us take another generalization which plays a great part in Dr. Cunningham's exposition, the lateness of the period of the evolution of a money economy out of a natural economy. According to his conception, the unit basis from which Western civilization in its internal aspect has sprung is the *vill*, the mediæval household, the ancestor of the manor. It is a self-sufficing unit, which needs and knows no money economy; it is one of the sources of the later town, and so on. This is well enough, yet one cannot help feeling that this

generalization, too, is one which needs dissection in the light of the most minute historical science. As far as ministerial accounts are concerned, we find no trace of this specific revolution of the thirteenth century which substituted a money for a natural economy in the manor. Take, for instance, what we believe to be one of the earliest ministers' accounts preserved at the Record Office. The account is of the manor of Brill (Bucks), and is for the year 34/5 Henry III. The bailiff accounts for 45*l.* 11*s.* 8*d.*, received from various sources detailed (always of money specifically paid). *Per contra*, he accounts for the expenditure of this sum in various items (always of money specifically paid): for iron for the plough, for forage bought, for cost of carriage, wages of labour in sowing and reaping, cost of seed, and so on. Every minister's account which we have handled is on this pattern. Now all this is without the slightest hint that there was anything novel in such a system of pure money economy. The materials of Domesday on the one hand, and, on the other, the known methods adopted by the sheriffs in their accounts, point to the same early prevalence of a money economy. In this case, therefore, we feel that the generalization as announced by Dr. Cunningham is too wide for the facts.

There is more in this objection than might appear at first sight. For it tends to militate against one other impression which appears to be rooted in the author's mind, viz., that the whole mediæval system was opposed to the introduction of capital, and did in effect hinder that introduction till practically the sixteenth century. Even if generally stated, this is surely too wide. The Byzantine merchant of the eighth century was a capitalist, as were the merchants and bankers of the Italian cities. So, too, were the exporters of Marseilles—the Mandouel family, of whom we have such graphic details. So, too, were the Templars and all the religious orders; so were the Jews. We find these represented in English life, standing parallel with, if apart from, that gild organization of town industry which has, we think, coloured too highly Dr. Cunningham's views. We have recently had, in the 'Cely Papers' published by the Royal Historical Society, most welcome light thrown upon the condition of trade between England and the Staple at Calais in the fifteenth century. The trade was capitalistic, just as much as that of the Mandouel family at Marseilles in the thirteenth century. If there is a change in form, there is no break in continuity.

Or consider, again, another set of phenomena with which these pages deal, the part which Spain played as the distributor of the precious metals from the New World to the Old. Why did the precious metals leave Spain? The whole of the explanation on p. 196 seems singularly futile. The fact was that the precious metals bore a lower price in Spain than they did in France, the Netherlands, and England—by virtue merely of their abundance. The arrival of each plate fleet was followed by a drop in price of the precious metals in Spain; ergo, by a chance of a bargain by means of a transfer of the bullion to Antwerp and elsewhere, where the price was higher. No

amount of repressive legislation ever could prevail against such an inducement. This is not a matter of inference, for direct and specific testimony to this effect literally abounds in the State Papers. It is surprising that Englishmen do not bestow more attention on the financial history of Spain.

It must not be supposed for a moment that we are disputing with Dr. Cunningham or quarrelling with his book. Again and again, as historical material becomes more accessible and knowledge more exact, we find it necessary to limit or reconstruct our historical generalizations. Indeed, in view of the indefiniteness of the process, it might perhaps be best to abstain altogether from theorizing and generalizing, but to state such a proposition in naked terms is to push to an absurdity a mere maxim of expediency. It may be that, after all, the theories of an age are as true and effective for that age as its positive laws; and under any conditions we do not wish to produce the impression that Dr. Cunningham's book is built up of mere generalization. It is not; it is full of the exactest science and the sanest exposition. Our differences with it only concern that hazy fringe of borderland where theory is engaged in formulating undiscovered fact, and discovered fact in correcting preconceived theory.

The "Good Man" of the Eighteenth Century.

By Charles Whittuck. (George Allen.)

"The life and thought of those times can in no way be more successfully vindicated from the charge of meanness commonly levelled by critics against the eighteenth century, than by citing from the classics of that much-abused age, passages in which the glorification of virtue finds expression through the mouth of the ideally 'good' or 'wise' man."

Such is the purpose of this stimulating and well-planned book, which will refresh the minds of not a few readers in this age of impatience and crude ideals.

The author was, in our opinion, well advised in restricting himself to prose authors, though Crabbe's poems must have presented themselves to his mind as a tempting mine to work, for verse, of course, loses much more in the process of submitting to extraction than the other medium of expression. We also concur in his view that the eighteenth century can with some profit be studied for and in itself, and not merely as leading up to the Revolution, although to the political, and also, perhaps, to the social historian this is its most interesting aspect. The ethical and didactic literature of the period opens up even vaster issues than those presented by the great upheaval at its close.

The scheme of the *Good Man* is in the main chronological (extending from the writers in the *Spectator* to Lessing), but it is partly also designed to show "the development of the English or concrete into the foreign or abstract types of goodness." In his first section, 'Eclectic Virtue,' as illustrated by the *Spectator*, Mr. Whittuck, to our mind, fails to get very close to his subject, the reason being that the personification of the "good man" by Addison and Steele is not sufficiently concentrated. It is, however, possible to obtain from them

such things as this protest against one-sidedness taking the form of pedantry :—

"A man who has been brought up amongst books and is able to talk of nothing else, is a very indifferent companion, and what we call a pedant. But methinks we should enlarge the title, and give it to every one that does not know how to think out of his profession and way of life."

In treating of the 'Good Man Human' our author has recourse to Fielding rather than to Richardson, and gives as his all-sufficient reason the fact that the latter is didactic, but not human enough for his purpose. Rejecting Squire Allworthy, as being a type rather than a character, he takes Parson Adams as his illustration. We are not sure that we should not, on some grounds, have preferred the Dr. Harrison of 'Amelia'; but the parson in 'Joseph Andrews' undoubtedly serves Mr. Whittuck well. Fielding's "good man," though no veiled rationalist, "nor even a Tillotsonian churchman impressed with the desirability of satisfying the scruples of rationalism," sets little store by faith in comparison with good works. He says of Whitefield :—

"When he began to call nonsense and enthusiasm to his aid, and set up the detestable doctrine of faith against good works, I was his friend no longer; for surely that doctrine was coined in hell, and one would think none but the devil himself could have the confidence to preach it. For can anything be more derogatory to the honour of God, than for men to imagine that the all-wise Being will hereafter say to the good and virtuous, 'Notwithstanding the purity of thy life, notwithstanding that constant rule of virtue and goodness in which you walked upon earth, still as thou didst not believe everything in the true orthodox manner, thy want of faith shall condemn thee'? Or on the other side, can any doctrine have a more pernicious influence on society than a persuasion that it will be a good plea for the villain at the last day: 'Lord, it is true, I never obeyed one of thy commands, yet punish me not, for I believe them all'?"

Though a great lover of his pipes and ale, Parson Adams is not only a strict liver, but even holds that "there is nothing but heathenism to be learned from plays," none of which is fit for a Christian to read but 'Cato' and 'The Conscious Lovers.' Tender to human suffering, hating cruelty, and scorning hypocrisy and luxury, he yet seldom goes out of his way to rebuke those in high places.

William Law, whom Gibbon thought the most agreeable religious writer of his day, did not stand so far apart from the secular didactic authors as might be thought. The author of 'The Serious Call' exhibits his "good man" of course as distinctively Christian, but he refuses to confine his devotions to private and public prayer, which are rather to be considered as particular parts or instances of it, devotion itself being "a life given or devoted to God." Again :—

"Piety requires us to renounce no ways of life where we can act reasonably and offer what we do to the glory of God.....all that you can perform conformably to a rational nature, and the will of God, all this is allowed by the laws of piety."

However different may be Law's outlook on life from that of other contemporary thinkers considered here, he agreed with them in

making *rationality* enter into his conception of his good or religious man.

One of the most curious of literary coincidences was the publication in the same year (1759) of 'Candide' and 'Rasselas,' here brought together under the heading 'Anti-Cant,' though they vary so greatly in their style and effectiveness — Voltaire wittily wicked, Johnson heavily dull. Boswell had heard the latter say of the two tales "that if they had not been published so closely the one after the other that there was not time for imitation, it would have been in vain to deny that the scheme of that which came latest was taken from the other." Yet, although Johnson and Voltaire reach very much the same conclusion, their temper again is as widely different as it is possible to conceive: that of the Frenchman breathes despair, while the Englishman's expresses only deep seriousness. "Cultivons notre jardin" means "The world is a bad place to live in; let us keep as far away from it as we can and mind our own business." The creator of 'Rasselas' points to the skies the soul that can find no happiness here below. Still it is here noticed as an evidence of Johnson's sincerity how he keeps in reserve the promise of happiness in another world when rhetorically he might have made so much of it by way of contrast to earthly miseries. It is Voltaire's real pity for the human race and his genuine protest against shams which cause him to be called in here as contributor to his century's embodiment of the ethical man; but it is not a little difficult to think of 'Candide' as anything but a superlative squib against optimism and its developments. Nor is it easy to believe that it was a genuinely felt belief in the "state of nature" which found utterance in outbursts such as this :—

"It is perhaps man who precipitates himself into the abyss of misfortunes, under which he groans. Of a frugivorous animal he has made himself a carnivorous one. The savages which we have seen eat only Jesuits, and do not live on bad terms among themselves. These savages, if there be one scattered here and there in the woods, only subsisting by acorns and herbs, are, without doubt, still more happy. Society has given birth to the greatest crimes."

Johnson, we fear, might have denounced it as cant, or perhaps only as "ignorance, pure ignorance." His own chapter on 'The Dangerous Prevalence of Imagination' shows this and much more, and indicates, perhaps, what he would have thought of the poetry of the Lake School as a moral influence.

Mr. Whittuck's study of pseudo-Orientalism is charming from its wealth of illustration. Montesquieu, in his 'Lettres Persanes,' probably suggested to Goldsmith his delightful 'Citizen of the World.' But the one is a philosopher, the other a student of human nature. The supremacy of the moral law in the relations both of individuals and states is the principle most insisted upon by the French writer. Modesty is his favourite virtue :—

"Approach, ye modest, that I may embrace you! You give to life its sweetness and its charm. You fancy that you possess nothing, and I tell you that you possess everything. You think that you humble nobody, whereas you humble all the world. And when I compare you in my mind with those absolute persons

whom I see on all sides of me, I hurl them headlong from their pedestal and deposit them at your feet."

His desideratum is moral and legal reform, but by no means revolution :—

"Quelles que soient les lois, il faut toujours les suivre et les regarder comme la conscience publique, à laquelle celle des particuliers doit se conformer toujours."

Yet he gave to the Revolution "Liberty and Equality" as two of its three watchwords.

Goldsmith's "good man" is a traveller, but no mere tourist, for life is his journey; and though he grows wiser and better the further he departs from home, he does not go from country to country "guided by the blind impulse of curiosity." But neither is he the recluse, who is thus tolerantly censured :—

"The discontented being, who retires from society, is generally some good-natured man, who has begun life without experience, and knew not how to gain it in his intercourse with mankind."

One of the advantages of travel in this sense is the demolition of imaginary demigods or "little great men." Goldsmith's Chinese philosopher writes that he has counted no fewer than twenty-five great men, seventeen very great men, and nine very extraordinary men in less than the compass of half a year, and wonders how posterity will be able to remember them all, or whether men will have aught to do with them but to get their catalogue by heart. His concluding address to his correspondent sums up the matter in these words :—

"For you and I, my friend.....we who neither are, nor ever will be great men, and who do not much care whether we are great men or no [there surely we hear Goldsmith himself!], at least let us strive to be honest men, and to have common sense."

But that the essential quality which the creator of Dr. Primrose desiderated for his good man was sympathy with all sorts and conditions of men might be supported by numberless citations. On the other hand, he shared to the full the contemporary love of non-intervention which animated Montesquieu, and, indeed, almost every one of his literary contemporaries. He contemptuously dismisses the struggle of the French and English for Canada as "a very destructive war, in which they have already spilled much blood, are excessively irritated, and all upon account of one side's desiring to wear greater quantities of fur than the other." We can well imagine Mr. Morley appropriating for a peroration a passage such as the following :—

"Happy, very happy, might they have been, had they known when to bound their riches and their glory; had they known that extending empire is often diminishing power; that countries are ever strongest which are internally powerful; that colonies, by drafting away the brave and enterprising, leave the country in the hands of the timid and avaricious;.....that too much commerce may injure a nation as well as too little; and that there is a wide difference between a conquering and a flourishing empire."

We could linger long over the final study, 'Enlightenment,' exemplified by Rousseau's 'Vicar of Savoyard' and Lessing's 'Nathan der Weise,' but must draw to a close. It occurs to us, however, to ask why, when the word "sentimental" is applied to Rousseau's

attitude towards religious belief and is explained as being equivalent to *sensitive*, the author should not adopt the term *sensitivism* instead of "sentimentalism." The only blemish in this beautifully printed work is the omission throughout of the modification of the vowel in the word *Aufklärung*.

Charles William Ferdinand, Duke of Brunswick: an Historical Study, 1735-1806.
By Lord Edmond Fitzmaurice. (Longmans & Co.)

THE thanks of historical students are due to Lord Rosebery and Sir George Trevelyan for persuading Lord Edmond Fitzmaurice to embody in a book his *Edinburgh* articles. The only possible complaint is that the book is all too brief—that readers have to content themselves with a suggestive sketch where they might have hoped for a fully outlined picture.

Brunswick is one of the most ill-fated figures in history. Sharing in the military glories of the great Frederick of Prussia and the only less great Ferdinand of Brunswick, both his uncles, he was looked upon as the greatest general and placed at the head of the best army in Europe. It was he who did most to check the ambitious Emperor Joseph II. in Germany, and who was able to do in a single campaign in Holland what the armies of the Grand Monarque with Condé and Turenne at their head had been unable to effect. Yet Brunswick's name, as Lord Edmond remarks, is chiefly associated in our minds with Valmy and Auerstädt—with the first check administered by France to her enemies, and with the humiliation of Prussia by Napoleon. Again, by a parallel irony of fate, the most liberal-minded of European rulers—he who, had he chosen, might have taken up the mantle of Mirabeau in France—is now best remembered as the ostensible author of the violent manifesto which precipitated, if it did not produce, the September massacres.

The secret of the duke's failure appears to have been a strange infirmity of will, coupled with a fatal subordination of his personality to that of the reigning head of the Hohenzollern house. As a councillor he could see clearly and advise wisely, but never had the strength of his convictions, and was often overborne by the mere vehemence of weaker men. Thus it happened that he submitted to be the instrument of a policy and even of a strategy of which he disapproved, and came to be admired chiefly for the consummate skill with which he extricated himself from impossible positions.

Yet in the Seven Years' War the Hereditary Prince of Brunswick had made himself a name by his intrepidity and dash. Over this part of his career Lord Edmond has passed somewhat too lightly: the biographer of Shelburne might have dwelt in more detail upon exploits in which his own countrymen shared so largely. The reader who is interested in Brunswick's earlier glories must go to the 'Life' of Granby (his colleague) for this part of the subject. Here, however, we do get an account of the almost legendary capture of Hoya:—

"I will tell you," he [Brunswick] said to Massenbach many years after, "what really

happened. It was in February; the Weser was covered with floating ice; the night was rough; no fisherman could be found who had the courage to put us across. A violent storm then arose. The remaining companies of these regiments had to remain on the right bank. With my small body of men I continued the advance on Hoya. The French patrols had neglected their duty owing to the fearful inclemency of the weather. We came on them at the first houses of the town. Out of one of these came a Frenchman. He looked at us and tried to escape. But I seized hold of him myself and grasped him by the throat. "You are a lost man," I said, "if you speak a word," and I pointed my sword at his breast. "Where are your comrades?" We marched straight forwards and came on them so unexpectedly that they first became aware of our existence from hearing our fire. This fire settled the business. We were masters of the bridge."

After the conclusion of peace the prince visited Paris, where his modesty won the approval of Voltaire, and England, where Parliament voted him a substantial sum and he excited widespread enthusiasm. A curious example of the popular feeling was related to her husband by Lady Chatham. Soon after his disembarkation at Harwich

"a substantial Quaker insisted so strongly on seeing him that he was allowed to come into the room. He pulled off his hat to him, and said, 'Noble friend, give me thy hand,' which was given, and he kissed it. 'Although I do not fight myself, I love a brave man that will fight. Thou art a valiant Prince, and art to be married to a lovely Princess; love her, make her a good husband, and the Lord bless you both.'" The worthy man's good wishes were not destined to be fulfilled. Brunswick was as unfortunate in his domestic as in his public life. Of his children by the English princess, the only one who could be said to have had any share of fortune's smiles was the son who fell at Quatre Bras. One of the daughters was Caroline, wife of George IV. Massenbach, after detailing Brunswick's lamentations over the inevitable unhappiness of royal marriages, remarked the look of despair in his face, and mentally compared his son and heir (who was almost an idiot) with Forstenburg, his natural son, whose brilliant career, however, came to a premature close in the campaign of 1793.

In 1780 Charles William became ruler of Brunswick, and ten years later was the most popular prince of the empire. Of the many reforms which he initiated in his dominions, the most striking was the edict of May Day, 1791, by which the Estates were given control of all revenue, even that of the private domains. It was at Brunswick that Hardenberg began official life; Lessing was appointed librarian at Wolfenbüttel. Mirabeau, who visited the duke's court on his way to Berlin in 1786, gave a very favourable account of him in the celebrated 'Secret History.' He found him extraordinarily laborious, well informed, and perspicuous; not intoxicated by military glory; delighting in and well acquainted with France: "a man of an uncommon stamp, but too wise to be formidable to the wise." Brunswick denied ever having been fond of war, giving among other weighty reasons one that was only too fully justified by events: "I have formerly not been unfortunate. Hereafter I might be a better general, and yet might not have the same success."

In truth, except for the seeming culmination of his glory in the conquest of Holland for the house of Orange, Brunswick's military successes were over. He might win isolated battles (like the victory over Hoche at Kaiserslautern) and conduct brilliant retreats (like that which followed Wurmser's defeat by that general); he was yet to unearth Scharnhorst, the future reorganizer of German armies; but he was never again to lead a successful campaign, or to become a hero among the nations. The political successor of the great Frederick, as well as his military heir, he was to contribute by his own indecision to the downfall of Prussia, and was destined never to behold the liberation of Germany, which his own mission to Russia did so much to bring about. He lived to become the tool of the émigrés and court minions whom he heartily despised; to resign the command of the Prussian army because he was not allowed to direct it; to be derided by hotheads as the "Prince of Peace" when preparing for the great struggle with Napoleon.

The real author of the manifesto of 1792 was the Comte de Provence's (Louis XVIII.'s) secretary, but Brunswick signed it; the real commander at Valmy was the contemptible Frederick William II., but Brunswick had to incur the reproach of it and extricate the army from a position in which he knew it should never have been placed. He saw that the one thing necessary in the military councils of Prussia was unity of action, but it was only for a short time that he refused the position of "marshal of the court"; he discerned clearly that France was the real enemy of German unity and of Prussia, but he neglected the great opportunity presented in 1799 of striking a determined blow at her. In 1806 the errors of 1792 were repeated. Frederick William III. took the place of Frederick William II.; instead of the Austrians there were Kalckreuth and Hohenlohe to hamper the nominal commander's initiative. But at Auerstädt, in spite of his reflection uttered the night before the battle that the 14th of October had always been an unlucky date in his family, Brunswick was at his best, formed a masterly plan of attack, and almost succeeded in carrying it through. The advance on both wings was forcing back the French, and the duke was leading the grenadiers of Hamstein in the centre, when a shot traversed his nose, grazing both his eyes and blinding him. He rose, and for some time rode along the lines with a handkerchief to his face, but soon had to be carried off the field on a litter. The tardily restored unity of command was at an end, and Davoust won the day and his title, while his master crushed Hohenlohe at Jena. Meanwhile Brunswick, bravely protesting that at his age blindness would not much matter, was carried to his own capital. He wished to remain there, but, suffering as he was, consented to be hurried north towards Altona, that his presence might not be made a pretext for severity towards his subjects. After lingering some twelve days, he died at Ottensen, and was buried by the side of Klopstock.

Of the two portraits appended we prefer the smaller and anonymous one of the duke in later life. The face here is very fine.

Mount Omi and Beyond: a Record of Travel on the Tibetan Border. By Archibald J. Little. (Heinemann.)

MR. LITTLE is neither a globe-trotter nor a professional traveller. He has resided for several years at Chungking, the chief trading centre on the Upper Yangtze, 1,500 miles from the sea, and is known as the author of a work on the Yangtze Gorges. His present volume is a lively description of a walking tour made by his wife and himself along the Thibetan border as far as Tachienlu, which included visits to the famous mountain of Omi and several other Buddhist shrines. The ground traversed was for the most part not new to Europeans. But the fact that he travelled for pleasure rather than with a definite aim adds, perhaps, to the interest and vivacity of Mr. Little's pages. When a journey is undertaken, as so many are nowadays, in order to make a book or win a geographical prize, its record is apt to be monotonous, if not egotistic. These chapters reflect a holiday humour of enjoyment, or at the worst of cheerful endurance. The author approaches in spirit Gibbon's ideal traveller, who "can seize every mode of conveyance, and support with a careless smile every hardship of the road, the weather, or the inn."

In the province of Szechuan the wanderers found no lack of such hardships. The roads in the great river-valleys are often sticky clay, and are liable to be interrupted by floods; on the hills they become rock-ladders several thousand feet in height; the climate, until an elevation of 6,000 feet has been reached, is in summer warm and muggy, and the rainfall excessive. The native inns are primitive and dirty, and good quarters are only to be found in the missionary settlements which abound. The chief result, so far, of the enterprise of the churches in this region seems to be the establishment of a standard of cleanliness. Of godliness and religion, in their own sense, the Chinese Buddhists have, in Mr. Little's opinion, enough and to spare. His dispassionate and apparently impartial observations of the feelings roused by Christian proselytism are interesting in the light of recent events. "Unfortunately," he writes,

"the fear amongst the upper and learned classes that has been aroused by the unprecedented activity of various missionary bodies that have invaded this province of late years has led to misrepresentations of our objects and to the circulation by the more unscrupulous of downright falsehoods about us. The desired effect, in frightening the common people and alienating them from us, has been attained only too successfully, and it is sad to one who, like myself, travelled in the province ten years ago, before this influx, to note the difference. Then, I never heard an uncivil word; now, one is constantly jeered at by the rabble, and a favourite amusement of the small boys in the villages round Chungking is to draw crosses in the path, hoping that the advancing pedestrian may not dare to tread on them. The erection by the missions in Chungking, in conspicuous sites, of strange-looking buildings, which interfere with the so strongly implanted *fungshui* superstitions of the natives, was one of the main causes of the Chungking riots in 1886. Whatever the cause, the temper of the people is entirely changed for the worse, and successful unpunished rioting has deeply lowered the prestige we formerly enjoyed."

Despite, however, the drawbacks described above, Mr. and Mrs. Little agreed that their tour was "the most delightful and interesting they had ever made." The scenery they met with was extremely varied—always striking, and often sublime. It displayed in the foreground the bold cliffs, the table-shaped mountains, the narrow defiles and wooded heights of a limestone tract. In the wider views the far-off snows and glaciers of the central ranges of Thibet added the touch of romance, the sense of a beyond, so eloquently described by the early visitors to Switzerland who were fortunate enough to travel before the Jura was tunnelled. The charm of the mountain views in Szechuan is completed, Mr. Little tells us, by the wonderful harmony of the local architecture with its surroundings. Temples and pavilions, monumental gateways and gardens, walled towns and monasteries, all man's additions to the landscape seem to improve, instead of mar, the picture. Even men become worthy of their frame, and the figures that move in the foreground are, "all but the very poorest, richly and gracefully clad."

Mount Omi, which supplies a title to the volume, is a great block of limestone, 10,000 feet high, with precipitous sides and a broad plateau on the top. It may be described as a Chinese Montserrat. The sides and summit are covered with monasteries, and it is the goal of hundreds of devout pilgrims, who climb the 20,000 slippery limestone steps that scale its cliffs in the hope of being rewarded by a sight of the natural phenomenon, akin to the Spectre of the Brocken, which is known as "the Glory of Buddha." It is thus described by our traveller:—

"We hurried up to the top of the cliff and looked over. Below was a sea of cloud; at our backs the sun, now shortly about to sink in the west, was brightly shining. Sure enough, there was a circular halo resting on the cloud surface, its bottom just cut off by the shadow of the mountain's edge, so that the rainbow (for such it apparently is, having all its colours), shorn of a portion of its circumference, appeared of a horseshoe shape, and in its centre was the greatly magnified shadow of the observer's head.....A litany chanted by a full chorus of priests closed a not uneventful day."

The numerous monasteries and their inmates resemble in many respects the similar mediæval institutions of Europe. In one point, however, the Chinese abbot is thoroughly modern. The traveller who has partaken of his hospitality is presented on leaving with a visitors' book, in which he is invited to enter his name with a suitable donation, his attention being at the same time pointedly called to those of his predecessors. He is even invited to collect among his friends on his return home for the benefit of the institution.

Buddhism, like Catholicism, annexes and occupies the old seats of nature-worship, and Mount Omi was not the only sacred mount visited. The Saiking-chaan reaches 11,000 feet. The travellers were conducted to its solitary temple by a young priest who had begged about the country until he had collected 150*l.*, with which he purchased the woods on the top to prevent their being destroyed by lumbermen. In the Alps we owe similar good deeds in forest preservation to the Carthusian houses. At Tachienlu,

one of the eastern gateways of Thibet, we touch on a different world—limestone gives place to granite, insurmountable slopes tower up into the clouds, snowy peaks shine between them. The picturesque, if dirty, Chinese hamlets are changed for the gaunt, gloomy fortress villages, built of native rock, uncemented, with slits for windows, flat roofs, and towers for refuge or defence, hanging like swallows' nests on apparently inaccessible heights which serve as dwellings for the mountaineers from one end of Asia to the other, from China to the Caucasus. The cheerful Chinese Buddhism is exchanged for the darker superstitions of Thibet. Skulls and skeletons, demons of all colours and the most grotesque invention, serve as sacred decorations; prayer banners flutter in the breeze; Lamas draped in red or yellow togas gather in statuesque attitudes on the temple steps and view with marked suspicion the stranger within their precincts.

Here are notes of religious observances on the borderland eminently characteristic of the two races:—

"For the last few days, in all the Chinese villages we passed through, the whole population—men and boys alike—were engaged in writing letters, and we noticed them especially addressing the envelopes with careful calligraphy. At first we could not make it out, until we remembered it was the mid-seven moon, when deceased relatives have to be provided with funds to carry them over another year in the nether regions. The big envelopes contain voluminous supplies of paper cash, which are ceremoniously burnt, and so conveyed to their addressees."

Our second note describes as in existence an ancient custom, the results of which are, at the other end of Thibet, a puzzle to the traveller who enters the Himalaya from Darjeeling:—

"We noticed two poor Thibetans clad in a single loose garment of sheepskin, each laden with a heavy slab of slate, a rough parallelogram, three feet by two, and half an inch thick. Upon each was engraved in delicately cut and most ornamental Thibetan what we were told was the phrase 'Om mane padme hum.' These slabs were carefully deposited upon a huge heap of similar irregular fragments of slate and limestone which formed a pile by the roadway twenty feet by six, and five feet high."

Many of these inscribed walls may be seen in Sikkim, in spots frequented by the Lamas for the purpose of mountain-worship.

Much more might be gleaned from Mr. Little's pages; but enough has been written and extracted to show that his book is not only full of interest for the general reader, but also instructive to those who value the observations of a traveller qualified by long residence to understand and appreciate the people amongst whom he wanders.

The Working Constitution of the United Kingdom and its Outgrowths. By Leonard Courtney. (Dent & Co.)

MR. COURTNEY'S volume, though less anecdotic and entertaining than that of the late Prof. Sheldon Amos, is more sound, and at the same time more compact than the treatise of Sir William Anson. It can be highly recommended as a text-book, and does not contain doctrines likely to offend any moderate man.

Mr. Courtney points out with great clearness the essential difference between our constitution and written constitutions such as that of the United States, in the constant change which here contrasts with the unchanging fetish worship of the American citizen for his institutions. It is curious that within a few pages of his general observations upon change Mr. Courtney points out the peculiarity of our financial system, under which the House of Commons controls the expenditure by giving "its express sanction to each vote in turn"; and that on the day of the appearance of Mr. Courtney's volume an unprecedented alteration in this respect was made in the House of Commons, which, although explained to be for this year only, is likely to be imitated in the future. Mr. Courtney shows somewhat more detachment from the party system than is usual among the great authorities; but his remarks upon the subject are by no means fanciful, and he will carry most men with him in his description of the evils of party government and his proof that it is not indispensable. He shows that there is a temptation to statesmen trained in our system to decry all suggestions for its transformation, and gives philosophical reasons of weight for a more impartial examination of the matter. He points out that in a nation, as in every individual, there is a conflict between Conservatism and Liberalism—between "forces of hesitation and of adventure." Just as the individual, however, should not "give way to alternate fits of inaction and of rashness," so the aim of the community should be to substitute "an uninterrupted flow" in place of "gush and check." It is a wholesome corrective to our belief that there is no alternative for the party system to remember that in the Swiss Republic, in spite of the existence of parties in cities and in cantons, party has no force in national affairs.

Mr. Courtney has carefully avoided in this volume the exposition at any length of such individual opinions as would not meet with general acceptance. It is perhaps a pity that, in one matter in which his opinion is of the greatest weight, he should not have developed his views as to improvement. At the same time, it would perhaps be outside the scope of his work to expand the remarks which he makes on the use to be made in Parliament of private members' time:—

"It is an obvious suggestion that the selection of subjects to be discussed should be determined not by chance, but by the choice of the House, subject to the provision that this choice should be exercised by minorities in turns."

This pregnant sentence contains the germ of a complete change, not desired, indeed, by the official parties, but essential unless the control of the whole time of both Houses of Parliament is to pass into ministerial hands. We do not accept Mr. Courtney's suggestion, in another part of his volume, that "private members have for a time fallen below their predecessors." The marked increase of ability and public spirit, especially among the younger Conservative members of the House of Commons, is admitted by most competent observers; and we believe that any falling off in independence is caused by timidity with regard to the opinion of constituencies, and a belief

that the country desires more and more to trust Parliament to the direction of responsible administrations.

When he comes to write of foreign relations, Mr. Courtney does not, perhaps, go far enough in saying that it is not known that any secret treaty has been made during the last century by the British Crown. If the term "treaty" is formally used, which by the context would seem to be the case, the underlying statement may be affirmed in a positive fashion. Mr. Courtney, indeed, says that it has been categorically asserted, by persons affecting to speak with knowledge, that we were pledged by treaty to take definite action in relation to Italy in certain contingencies. He rejects the view; but it had behind it little of that "authority" to which he refers. In the 1886-92 Parliament it was, indeed, repeatedly stated in the House of Commons that such a treaty existed; but this was evidently advanced for the purpose of ascertaining exactly what did exist. The assurance given to Italy by Lord Salisbury was not in treaty form, and expressly pointed out that Lord Salisbury, while stating the opinion of his Cabinet, was unable to bind the House of Commons, and more particularly a House of Commons controlled by his successor. Secret engagements have been made, as is now known, binding us to do certain things in certain circumstances, but always either with a similar reservation, or in view of eventualities which were immediate and certain to occur in the time of the Government offering the engagement. The most noteworthy cases are those of "the Marvin memorandum," and the other engagements made at the same time in view of the Congress of Berlin.

In the account of the short sessions needed to pass Votes on the breaking out of war it might have been wise to note what is noted elsewhere, namely, the necessity of such short sessions in cases of unimportant wars where any charge is made on the revenues of India. As the matter stands, the hasty reader might think that the statement that when the House met in 1899 to grant the money for the Boer war "more than thirty years" had "elapsed since the holding of a similar session" is contradicted by the fact of autumn war sittings having been held in the Parliament which terminated its existence in 1880. The explanation which we have given is, of course, obvious to those who carefully read on for 140 pages.

Some little points which we have noticed in reading Mr. Courtney, are perhaps just worth remark. For example, the observation as to the Channel Islands, that "the cost of the military force.....is defrayed out of the war budget of the United Kingdom," unduly neglects the islands' militia, who have been serviceable in the past, and are likely speedily to be improved into a valuable force. The statement that the question arose in 1897 "whether a member of the House of Commons upon whom an earldom had descended could continue to sit in the Lower House by abstaining to apply for a writ," refers, we think, to the barony of Coleridge, although it is true that one of the three members, heirs to peerages, who sat on the Attercliffe Writ Committee, and took the view suggested, was heir to an earldom. The statement that a committee

of the Cabinet may have added to it "some member of the Government not in the Cabinet" would be more accurate in the plural. Cabinet committees often contain several members of the Government not in the Cabinet, as, for example, a law officer, a representative of a department concerned, and a specialist on the subject discussed, without ceasing to be called Cabinet committees. The statement that the interference of peers at elections probably "is an offence against the law of Parliament" seems questionable, in view of the fact that the Upper House as stoutly declines to take this view as the House of Commons stoutly asserts it. Mr. Courtney's opinion that "it seems now certain that the House of Commons has abandoned all its privileges of testing returns" is too sweeping. So, perhaps, is that to the effect that the suspension of the rights of peasant boroughs is "not likely to happen again." So long as there are constituencies notoriously corrupt, in which the electoral power of the individual voter is many times as great as the average of the country, such suspensions are possible and even probable.

NEW NOVELS.

The Church of Humanity. By David Christie Murray. (Chatto & Windus.)

"THE history of John Mauger, a professional jack-pudding, who, being inspired by a passion to be of service to mankind, became the founder of a church." Such is the tale unfolded by Mr. Christie Murray—a tale of low life, and perhaps in the early chapters too entirely occupied with the details of the rough preacher's struggles with his besetting sin, but so instinct with tragedy—growing in acuteness and force until the climax, when the beaten man finds rest and hope in looking forward to his death upon the scaffold—that once begun it will be read with increasing interest to the last page, penned, we may suppose, in Newgate. It is a wonderful study, that of the not uncommon combination of great gifts with moral helplessness. John Mauger takes no credit for the dramatic gift he exercises in the intervals of conscientious self-torture. He has the magnetic power of the orator, and a wealth of sympathy to which, after hypnotism has worked a rare cure of the morbid appetite, self-control begins to supply its consolidating force. Then comes a direr calamity, to which in his early stages he could not have had the strength to be susceptible. In the whole story of his love for a street-wait, his innocent notion of safeguarding her soul, his alarm at finding himself in his mature age the slave of physical passion, the inevitable cross-purposes where love is all on one side, her relapse, and the characteristic sacrificial slaughter of her by her mystically minded husband, we reach the climax of the fiery trials the perplexed but faithful heart has to endure. This strange story is strikingly told; the characters and dialogue of the roadside interlocutors are well maintained, and there is much realism in the local setting of the piece. Mr. Murray keeps his position as one of our ablest writers on the unconventional side of life.

The Lesser Evil. By Iza Duffus Hardy.
(Chatto & Windus.)

THE most interesting figure in Miss Hardy's latest novel is the gentle and true-hearted lady who is exposed to a double calamity: the sudden revelation that her husband is a bigamist, and then the uncertainty whether he is not also a murderer, when the villain who has wrecked both their lives is discovered slaughtered in the shady "Lower Road." Next to Constance Mainwaring, the most lifelike character is the rough South African millionaire, the brother of Archie Mainwaring's first wife, the poor lady who is so inconveniently alive. His passion for Constance, crude and roughly expressed as it is, leads him to the perception of a higher love, and though in his artless colonial way he shoots the pestilent Dallinger, the villain above mentioned, he dies in endeavouring to save Connie's child, in much of the odour of sanctity. We find less to attract us in the other characters. The story, if not above the average of the author's work, at any rate indicates no lapse below it.

This Body of Death: a Story. By Adeline Sergeant. (Hurst & Blackett.)

THIS story is mainly a study of the development of character in the son of a clever Russian woman and an Englishman who, having joined his wife's secret society, betrayed it and was made away with. Maurice's mother thenceforward devoted herself to the training of her boy to be "good," hoping to bring up a son who should expiate his father's sin. Her secret society orders her to act the dynamitard, and to prevent the consequent disgrace which would attach to her son, she commits suicide. Maurice is shown as inheriting much of his mother's character combined with his father's "lower nature," and the story is that of the struggle between these two sides of his individuality up to the time of his death. His weakness is shown in his love for one woman—whom he might have married, but did not—and his strength in his love for another, who marries a friend of his youth. That friend is the one over-drawn character in an otherwise thoroughly readable story.

Scoundrels & Co. By Coulson Kernahan. (Ward, Lock & Co.)

MR. KERNAHAN seems a little concerned at the charge of taking himself seriously, which it appears has been brought against him by a contemporary. He disclaims the impeachment with fervour; and it is certain that, grim and lurid as is his central idea of a criminal syndicate controlling all the various Socialistic and anarchical organizations of the day, there is no moral to be extracted from his fluent and complicated narrative. The wonderful fortune with which the supposed Number Seven manages to maintain his disguise, and in the end to thwart all the nefarious schemes of the conspirators, is invested with a marvellous air of plausibility, and incidentally we meet with many shrewd asides which afford food for reflection. But we are informed that the object of the "yarn" is only to while away an hour or so, and for that purpose it is admirably qualified. Among the

lighter passages we like best the remarks of the iconoclast at the Jubilee.

The Redemption of David Corson. By C. F. Goss. (Methuen & Co.)

DRAMATIC instinct and a vigorous, even exuberant imagination mark this soul-history of an American Quaker mystic in the days before the Civil War; nor is that humour absent, though rightly held in restraint, which we have grown to expect in novels of American origin. The three principal characters are a far stronger cast than commonly assume the roles of hero, heroine, and villain. The young Quaker, whose temptation by a serpent in a second Eden, fall, expulsion, and ultimate restoration are the main theme; the quack doctor, who victimizes the credulous with his "Balm of the Blessed Islands," a slight stammer being more than redeemed by the awe-inspiring effect of "an enormous moustache, whose shape, size, and colour suggested a crow with outstretched wings"; Pepeeta, his child-wife, gipsy and fortune-teller, the innocent cause of the crime, or rather series of crimes, to the expiation of which she no less than the hero devotes her life, and over which we see both together in the end victorious—all these are refreshingly unconventional creations. Very imaginative is the scene in which the youthful preacher, finding the lumber camp deserted, "holds forth" to emptiness and silence rather than abandon what he still believes to be a divinely appointed mission; while the description of the quack's reappearance after the central catastrophe cannot fail to move even the hardened novel-reader. We will not do the author the injustice of disclosing its nature. Mr. Goss displays at times a tendency to blank verse and exaggerated language. The spelling is sometimes American, sometimes English, sometimes neither, while French words are almost always robbed of their accents. Does one educated man say to another, "You are a novitiate?"

The Shadow of Gilsland. By Morice Gerard. (Horace Marshall & Son.)

THIS is a well-contrived and exciting story of moor and factory town. The hero, a lad of twenty-two, who inherits from his father, foully murdered in the opening chapter, the important office of head keeper on a large estate, is not unequally matched against a "four-loom weaver," whose sobriquet "Black" indicates his moral no less than his physical qualities. How the hero, with others, champions an invalid young man of foreign extraction and his beautiful sister, who are first bullied and afterwards boycotted through the machinations of the "protectionist" villain, and how in the process he finds a wife and finally avenges his father's death, we will leave the reader to discover for himself, with the assurance that he will not regret the time spent in doing so. We confess, however, to disappointment at the smallness of the part played by the supernatural shadow. To justify the title, its first appearance should not also have been its last. At present the author's power of expression is not commensurate with his capacity for firm and strong characterization or with the freshness

and interest of his plot. When he has learnt to write more clearly, concisely, and correctly, we shall expect him to do good work.

LAW-BOOKS.

The Law relating to General and Particular Average. By Lawrence Duckworth. (Edgingham Wilson.)—*Charterparties and Bills of Lading.* (Same author and publisher.)—These two little epitomes of law are sorry specimens of bookmaking. Of course we do not deny that between the covers of each volume are collected many useful statements of law, for the books consist largely of citations from decided cases. But the contents are thrown together with very little order, and though the works are of an elementary nature, they do not contain any systematic expositions of the subjects such as would make them clear to beginners. Each volume is divided into chapters, but these are merely slices of the whole book, and do not each treat of a separate division of the subject. The cases are sometimes so stated as to be unintelligible, e.g., the case at p. 13 of the book on average winds up with the words, "The assured were held entitled to recover the £63*m.* 2*s.* 10*d.*," whereas no such sum is referred to in the abstract of the case. So haphazard is the arrangement that a statement of the stamps required on charterparties is sandwiched in between an elaborate case on a berth-note and another on demurrage. There are some bad slips in the books. Thus in one place a citation from a judgment by Lord Esher is made unintelligible by the insertion of an "or." On the next page is the puzzling statement, "Demurrage is an elastic word, it has a strict sense, but it cannot be stretched beyond its strict sense." The explanation is that, whereas the late Lord Bowen, from whom the passage is borrowed (happily without being attributed to him), said "but it can be stretched," Mr. Duckworth's book has altered "can" into "cannot." The expression "constructive total loss" is familiar to students of maritime law as meaning something which, though not really a total loss, is to be construed as such. The copyist perhaps thought that a total loss must be destructive, not constructive, and so in the volume on averages we meet four times with the novel expression "destructive total loss." The climax of inaccuracy is reached in the statement that a charterparty, for the purposes of the Stamp Act, "includes any agreement or contract for the charter of any ship or vessel and any other person"—a piece of nonsense arrived at by dropping nearly a score of words out of the definition. The style of the two books is as careless as the substance, the English being slippshod and ungrammatical.

Ruling Cases. Edited by Robert Campbell, assisted by other Members of the Bar. With American Notes by Leonard A. Jones. Vol. XXII. (Stevens & Sons.)—The new volume of this series comprises—besides subjects dealt with merely by reference to cases in other volumes—the titles "Quo Warranto Information," "Railways and other Public Undertakings," "Rating," "Real Estate," "Rectification and Cancellation of Written Instruments," and "Release." The bulk of the volume is taken up with the titles "Railways" and "Rating." The law of railways, under such headings as "Carrier" and "Negligence," has been dealt with previously, and the nature of the topics here illustrated is shown by the headings of the sections, "Rights pending Bill in Parliament," "Statutory Powers (Generally)," "Purchase of Land," "Questions of Trespass," "Various Provisions." In illustration of these topics the volume presents us with thirty-seven cases. The cases on "Rating" are twenty in number, and are distributed into three sections, headed respectively "What

Persons are Liable,' 'Rateable Value,' 'Assessment and Remedies.' The subject of 'Rating' occupies a larger space in the volume than that of 'Railways,' partly from the length of the cases and partly from the fact that Mr. Austin F. Jenkin, who has supplied the English notes on 'Rating,' has gone into his subject with much greater fulness than the commentator on 'Railways.' The latter, treating the series as essentially an exposition of the law by means of leading cases, has appended a minimum of comment to his collection of decisions; but Mr. Jenkin's course is perhaps more in harmony with the published plan of the series, according to which, while the "ruling cases" are to lay down the principles, the notes are to "state in detail how the principles have been applied or modified in other cases." Mr. Jenkin's notes include, in some instances, suggestive criticisms as to the soundness of the minor cases mentioned in them, or as to the true interpretation to be placed on such cases. These two subjects, 'Railways' and 'Rating,' occupy nine-tenths and more of the volume, and the remaining space is nearly all engrossed by four cases on 'Rectification.' It seems rather absurd that so extensive a subject as 'Real Estate' should be made a separate title at all, if it is to be illustrated only by a single case, and that one of no very primary importance. With this exception, however, the cases appear well chosen, and the volume satisfactorily maintains the general character of the series.

The Yearly Practice of the Supreme Court for 1901. By M. Muir Mackenzie, S. G. Lushington, and J. C. Fox. (Butterworth & Co.)—We not long since reviewed the late issue of this work, a useful 'Yearly Practice' in one volume. We have now the issue for the new legal year, 1900-1901, which is called the Practice "for 1901," though it only starts from October, 1900. As the late legal year produced no fresh rules of the Supreme Court and scarcely any legislation affecting the practice of the Court, there is not very much of novelty in the new issue, but the reported cases and the references have been brought up to date and a few small improvements effected. It is a useful feature of this Practice that it may, if desired, be had, at no increased price, in a thin-paper edition with rounded corners, suitable for the pocket of an overcoat, and occupying only two-thirds, or less, of the space taken up by the ordinary and more substantial edition.

Railway Law for the "Man in the Train." By George E. T. Edalji. (Ellingham Wilson.)—This little book, which is one of the series of Wilson's "Legal Handy Books," is "chiefly intended as a guide for the travelling public on all points likely to arise in connexion with the railways." It is a commendable little manual, and certain to be useful. It treats of its subject under the several heads of by-laws and their validity, season-tickets, unpunctuality of trains, &c., luggage, carriage of cycles, accidents, and some miscellaneous points. The first chapter, besides supplying important guidance on the question when the by-laws of a railway are really valid, and when, as often happens, they are empty threats, only formidable from a false supposition of their validity, notices also (a point not covered by the title of the chapter) those obligations on passengers which are statutory, and, of course, are always valid. We observe that the offence of travelling in a carriage of a superior class to that for which a ticket is held is treated as if it were only a breach of a by-law. The author has omitted to notice (1) that the by-law in its ordinary form, which he quotes, has been held by the High Court to be totally void; and (2) that it appears from the same case that the act, if done with dishonest intent, comes within the statutory offence of travelling without having

paid the fare—that is, the particular fare due under the company's regulations. On the subject of accidents the author does not go into legal minutiae, inasmuch as the occurrence of an accident would naturally be followed by resort to a professional adviser; but on matters of every-day occurrence the book will afford the traveller many serviceable hints, both for his warning and his encouragement.

RECENT VERSE.

Town and Country Poems. By Arthur E. J. Legge. (Nutt.)—Few of these 'Town and Country Poems' are without interest of one kind or another, but that interest is by no means always of a genuine poetic quality. Roughly speaking, it is the 'Town' poems that we find most lacking. They proceed from a thoughtful and scholarly intelligence. They have their touches of philosophy and their ironic interpretation of life. But they are too often deliberate and laboured. A want of convincing and convinced emotion leaves them cold; a want of spontaneous and delightful phrasing leaves them dull. They are from the head, rather than from the heart or from the imagination. Thus the study of the temper and character of Lord Beaconsfield is a clever bit of analysis, shrewd, penetrative, full of sympathy and insight; but it is not in the least apparent why it should have been tagged into verse. To catch Mr. Legge as a poet one must get him away from the pavements. It is the smell of the heather and the sounds of the open road that have the power to make the blood run quick in his veins and dance to a lyric tune. 'A Cantata of Exmoor,' 'Gipsy Souls,' 'The Squire's Funeral'—such are the titles that betray where his heart lies; and where the heart lies, there the song lies also. The liberal life of the fields and the moor, with its simplicities of usage and its closeness to the cosmic environment, touches him to finer issues, to the verse that is felt and not merely made:—

For you may not cast it out, if the fire is in your blood
That is born of the wind and the sun,
Of the blue-velued river, with the wild fowl haunting its flood,—
Dominion of trout-rod or gun,
Of the brown hunting-days and the dreamy midsummer nights,
And seasons of harvest and hay.
Of red, frosty sunsets, and the flickering northern lights,
And the woods where the fox-cubs play.

Your roots are plunged in it all where'er your exile may be,—
The throb of your blood will reply

To crisp, rustling corn-fields, and surge of the sap in the tree,
And the plaintive water fowl's cry;
You are one with these whose lives grow forth from the parent soil,
To the bars of a rustic strain,
A slow Virgilian measure of laughter and tears and toil,
Till they end in the earth again.

This is desiderium, finding its own natural and moving expression, and there are several passages of equally real poetry in the volume.

Mr. Lloyd Mifflin returns to the manner of the minor poets of a decade back. *At the Gates of Song* (Frowde) consists of precisely a century and a half of sonnets, of which the half century receives the separate heading 'In Quiet Fields,' and is "chiefly pastoral." Faithful in all things to the tradition of those who wrote under the banner of Rossetti, Mr. Mifflin even includes the sonnet *de rigueur* upon the sonnet itself, choosing to liken the octave to the vesper bell, the sestet to the gathering and breaking swell of the triumphant organ. We are not "chaffing" Mr. Mifflin. On the contrary, we are thoroughly glad to see the sonnet again. It was a very beautiful form of verse, and those who used it certainly did work comparable for poetic merit to the most enfranchised strains of latter-day bards. Nor are Mr. Mifflin's own sonnets in any way unworthy to be numbered with some of the best of their predecessors. Naturally one does not write a hundred and fifty masterpieces. But

Mr. Mifflin has grasped the possibilities and limitations of his chosen medium; he has not omitted the "fundamental brainwork," upon which Rossetti rightly laid such stress; he has realized that the sonnet, unlike some other forms of verse, must necessarily aim at beauty; he has a rhythmical ear, and can create an atmosphere golden and serene. Open his volume where one will, one comes upon readable verse; often one is rewarded with a really fine line, and occasionally with a sonnet good from beginning to end. Perhaps the best are in the pastoral section, and from this may be culled two examples:—

AN AUGUST SHOWER.

The gilded Indian of the village van
Swirls to the east; and slow the tall tree-tops
Wave with the fitful wind that stirs, and stops,
And stirs anew; while gently falls again
The gracious benefaction of the rain.
The pendent garlands of the garden hobs
Sway with the breeze; and the blown peach-tree drops
Her globes of crimson in the grassy lane.
The thunder, from its cavernous retreat,
Rolls hither o'er the fields and darkening fells;
The brooklet in the meadow slowly swells;
The shower has come and gone. Past is the heat.
Happy the cattle in the clover stubbles—
Happy the flocks that range the studded wheat.

THE CLOSE OF DAY.

The sun is sinking softly down the sky,
And all the air is growing hushed and still,
A tinge of rose has touched the purple hill
Where slow the silver river murmurs by.
The busy wheel has run the head-race dry:
The wheel rests, unrevolving, by the mill,
Where, like an amber thread, the dwindled rill
Slips past the ripening slopes of yellow rye.
As yet the fish is sun-tipped on the vane,
Though cottage lamps are lit beneath the boughs;
At rest, within the furrow, stand the plows,
And homeward o'er the hill-top goes the wain;
While in a dusty glory all the cows
Come winding, slowly, up the golden lane.

Poems. By Alexander Blair Thaw. (Lane.)—The muse descending to our plains assumes, as a goddess might, a new shape to the eyes of each new votary. And he in his turn presents her to the world in the likeness of that which has deigned to fill the shrine of his devotion. Sometimes the muse comes robed in rosy raiment, with vine-leaves in her hair, or perhaps even straws. Sometimes she comes "with folded feet in a stole of white on sleeping wings." She puts on a sun-bonnet and a big apron, and laughs shyly at us from some cottage-garden gay with sweet-williams and stocks and southernwood; and next day we find her languishing among silken cushions, with hothouse flowers at her breast, or dyeing her pretty hair yellow and putting patchouli on her handkerchief.

Mr. Thaw's muse appears in a gown well made, if ready-made. Her ornaments are mostly only such as custom sanctions. Her manners have been almost formed in the best finishing schools. She will say little, do little, that has not the highest warrant. She smiles when she ought to smile, frowns when a frown is the correct thing, and never raises her voice above a decorous level. She does not sing or scream, or laugh or weep—she merely recites; and, truth to tell, her recitations are oddly familiar. She is intensely respectable, docile, *bien élevée*; but, alas! she is not interesting. To speak seriously, Mr. Thaw has not at present the art of writing original verse. Yet he has almost learnt his craft. Now it needs but that he should learn something to write verse about. The great fault of his poems is in matter, not manner; though even here we would counsel him to look to his ways, and refrain from using "fire" ten times in five pages, and, if he must use it, to seek diligently till he find for the word some other rhyme than "lyre." Mr. Thaw is worth plain-speaking. Let him hear, then, how his 'Love and Liberty' is really Rossetti and water; his 'Life of the Rose' but a tortured and belated rendering of the Orian legend. 'Through Nights and Days' was bred in Rossetti's 'House of Life.' 'Beyond Sight and Sound' seems to owe an equal debt to Rossetti and to Mr. Swinburne. Mr. Thaw does not scorn to reflect less-known authors, and his rondeau 'My Rustic Muse'

is no improvement on the rondeau with a refrain "Your dainty muse," addressed a few years ago by an English author to Mr. Austin Dobson. Mr. Kipling's vein may be seen in the "Song of Freedom" and elsewhere. The "French forms" exhibited here are "all anyhow." The "ballade" here is not a ballade at all, but flatly follows Mr. Swinburne's splendid "Ballad of Burdens." The author takes impossible liberties with the rondeau, rhyming "not" and "naught," "sought" and "plot," "furrow" and "go." And indeed, while a great poet may venture to play tricks with rhyme and form, yet in such matters a great discretion best becomes a little poet. Let Mr. Thaw wake up; let him bestir himself, break up the mould in which his love of great poetry has set him fast, and come out into the world as it is and sing (correctly, if it may be) about "the little things he cares about." For that way lies the future of poetry, as of all other art. His next book might be worth buying.

There is a great deal of "glamour" and "faerie" and "warlocking" about Mr. George Bartram's *Ballads of Ghostly Shires* (Greening), and Mr. Bartram is nearly as much in love with mediæval English of the Percy-Chatterton-Scott tradition as Mr. Maurice Hewlett himself. Occasionally we are tempted to feel, with the rat of Elmersdale:

"Now, traps and bane!" and the giant's tall
Went up and down like a thresher's flail—
"Now, cats and ferrets! What use to me
Is all this niddering babbletry?"

Mr. Bartram has a gift of description, and his vigorous narrative verse moves swiftly; but he seems a little doubtful whether to take his folk-lore themes—Yorkshire folk-lore, apparently—seriously, or to treat them with the frank burlesque of the "Ingoldsby Legends."

The design of Miss Sarah J. Day's *From Mayflowers to Mistletoe* (Putnams) is suggested readily enough by its sub-title of "A Year with the Flower-folk." Miss Day's imagination works on anthropomorphic lines. For an example:—

HEPATICA.
One frosty day in March I strayed
Along a woodland path I knew,
And there I met a little maid
With slyset, starry eyes of blue.
Her ample cloak was lined with fur,
Her grey-green tippet fury too;
"The wind is cold," I said to her;
Said she, "It may be, sir, for you."

Obviously this sort of thing, if tolerable in March, becomes rather exasperating by the time Miss Day has worked it round the calendar to December; and it occurs to us that the real *raison d'être* of her occasionally pretty, but frequently trivial fancyings is to be served up upon Christmas cards and valentines.

In *Rose Leaves from Philostratus*, &c., Mr. Percy Osborn (Unicorn Press) has rendered into very pretty verse the prose of some parts of the well-known love epistles. It may be questioned whether the thing was worth doing at all. These letters were school exercises, ringing the changes in the orthodox way on amorous subjects without real value. Philostratus was no Carew or Herrick of the late Roman Empire; he had neither the tenderness and underlying sanity of the one nor the natural magic of the other. What little of value there is in him was long ago "conveyed" cunningly by the arch-thief Ben Jonson in his immortal song "To Celia." But there can be no question that such a measure of success as was possible has been obtained by Mr. Osborn. His language and versification are natural and easy; the cloven hoof of the translator is seldom disclosed. He is specially happy in his use of "the glancing, tripping measure" of "L'Allegro":—

The birds and fishes wander still,
Hither and thither, at their will;
By times or places led, they range,
And oft their habitations change;
But Beauty, entering the eye,
Forth from her lodging will not fly.
So in mine eyes, as in a net,
I caught thee once, and keep thee yet.

The translations of Mimmermus, to whom is assigned a couplet of Theognis, "H̄βα μοι, φίλε θυμε, &c.", are equally happy. Some original sonnets and lyrics are added, of which we like best the sonnet entitled "Friendship." They have not the considerable merit of the translations.

BOOKS ON THE WAR.

Notes on Reconnoitring in South Africa: Boer War, 1899-1900. (Longmans & Co.)—The preface tells us that these notes were written for the use of a friend who had recently arrived in the country. The object of the author was to deal not with reconnoitring as a whole, but with the special features and peculiarities of South Africa. The hints are practical and most valuable, and will enable the general public to appreciate the difficulties of the campaign. Incidentally the manner in which the Boers obtain their intelligence is exposed. Much information is gathered in the evening at farms from the natives and other persons employed in tending the herds and flocks:—

"In this way our opponents have a ready-made system of intelligence, which may be in full working order around you without your suspecting it, and every move of an invading force soon becomes known throughout the whole country side."

One of the most noteworthy features of the war has been the large expenditure of horses. One cause of this has been that many of the mounted infantry are indifferent riders and poor horsekeepers. Another, and perhaps the chief cause, has been the unsuitability of some of the horses provided. The author says:—

"A South African bred horse keeps his condition best, as he will get his head down and nibble whenever you get off his back. He is less excitable, too, than most English horses. An imported horse, bred north of the Equator, takes at least a year to get used to the change of seasons, not to mention the change of food."

Again:—

"When campaigning, it is not the fast work which kills the horses, but the long hours, heavy weights, and want of sleep and food. It is as well, therefore, to halt if possible where there is grazing, and to dismount whenever you halt, even for a few minutes."

As we have said, this little book is full of useful hints. It should be placed in the hands of every mounted man embarking for South Africa, so that the contents may be mastered during the voyage.

Pretoria from Within during the War, by Mr. H. J. Batts, of Pretoria, published by Messrs. John F. Shaw & Co., does not give us anything that we were not prepared for, except indeed some photographs which are new to us, but contains a good deal about the prisoners from the point of view of one who appears to have helped to look after them. It has not the intense interest of Capt. Haldane's reminiscences. Mr. Batts, who is a Nonconformist minister, is a strong defender of the British soldier's good behaviour.

On the other hand, *Wrecking the Empire*, by Mr. J. M. Robertson (Grant Richards), takes a different view, and contains letters, most of which have appeared in the *Morning Leader*, but some of which have been a little too strong apparently for that paper; and we hardly wonder. It attacks a few British officers by name—for example, Major Maurice—for very pardonable offences, however, if indeed they were mistakes at all. But the British private is a good deal pommelled in the abstract, although generally without much exactitude of detail. The stories of outrages upon women are mostly of this description. Under the heading "Crimes by British Soldiers" Mr. Robertson says, "I have in my possession an affidavit by two Transvaal women to the effect that they were repeatedly outraged by British soldiers.....Among the Dutch of South Africa it is generally believed that numbers of Boer women have been violated by British troops."

The author then proceeds to speak of a Dutch girl having been "shot by British soldiers under very equivocal circumstances"; but later the circumstances are given, and it is clear that the accidental shooting of this girl by the yeomanry was a deplorable accident, for which every possible reparation was made; so that the suggestion and connexion appear to us to be abominable. In the same appendix the writer repeats the statement that Lord Kitchener had passed the word to take no prisoners. We cannot imagine what good the author can think that unsupported libel of this kind can produce.

OUR LIBRARY TABLE.

It is perhaps unfortunate for Capt. Harold Biss and for Messrs. Methuen & Co., his publishers, that *The Relief of Kumasi* appears after Lady Hodgson's book, recently noticed by us, and at the same time with the *Gold Coast: Correspondence relating to the Ashanti War.* But Capt. Biss's book does not really come into conflict with Lady Hodgson's, as it deals with the operations of the forces under Sir James Willecocks, while Lady Hodgson described the governor's defence and escape. Capt. Biss gives a complete account of the relief, and his book should certainly be read, as well as the others, by all who are interested in the campaign. The gallantry and the talent of Sir James Willecocks come out clearly, and the country is to be congratulated upon the possession of officers so admirable as those who have been serving in West Africa. There can be no doubt that in our military officers in West Africa we are superior to the French. Unfortunately, however, gallant as are our black troops who have been employed, they are, in the opinion of all military critics of competent knowledge, including our own best officers, inferior to the French black rank and file. This is one of the weakest points of our West African position, and it is incapable of remedy, as the French seem to possess the best recruiting districts—good as are our own. The superiority of even our own local forces to the men of the West India regiment has been demonstrated in the recent war.

MESSRS. CHAPMAN & HALL publish *England's Danger*, by Theodor von Sosnowsky, translated by M. Sinclair, a volume by an Austrian admirer of our country, who nevertheless is somewhat disagreeable to us, perhaps justly, on the efficiency of our forces. Our generals, he says, from their ignorance of military science, set to work with culpable carelessness, and our Government invariably puts off sending reinforcements to them until too late. The British army, he thinks, no longer makes up in quality what it lacks in quantity. The recent war has put our preparation for service to a test which shows that it is hopelessly bad. The greater portion of our forces—that is, all except the pick of our regulars—are "untrained, undisciplined, badly organized bands," utterly unfit to face the armies of civilized Powers; and the author's conclusion is that the British Empire is far less well prepared for war than any other Power, while there is no Power so exposed to the risk of war. When he turns to the details of our South African campaign he states that the Boers were in his opinion a very "inferior" force, but that our own troops "were inferior to the Boers in every respect." He quotes the opinions of an Austrian staff officer who went through the war, apparently as a military attaché, on many points, especially on the hopeless inferiority of our guns to those of the other Powers. He is very hard on Sir Redvers Buller, whose success in finally relieving Ladysmith he attributes entirely to the operations of Lord Roberts, after total local failure. He declares that the failure of his own country in 1866 had made not the slightest impression upon

us, and that our generals displayed even more "amazing ignorance" and our troops tactics even more "obsolete." "The defects of the British army are radical and thorough-going, to be found in all its details, from the highest to the lowest branches of the service." He is in favour of conscription, but admits that for Indian and colonial service we must have a high standard, volunteering, and high pay, so that conscription admittedly will not meet our greatest need. The author knows the empire, however, so little that he thinks that it would be possible for us to apply compulsory service directly in our colonies. The book is marred by a good many slips, which probably have been made in printing by absence of revision: such as "Lindsey" for Lindley, and "Sir Henry Havelock Ellis" for the well-known general and writer.

UNDER the title of *A Sack of Shakings* (Pearson) Mr. Frank T. Bullen has collected a number of little sketches and stories, mostly of life in the merchant service, originally published in the *Spectator*. And they make a charming little volume. Some of the sketches are almost idyllic—as, for instance, one of Dennis and Jenny, which almost seems to carry the reader into the country, till he finds that the loving couple—two little pigs—were ruthlessly tubed and scoured every morning. A story of alligators strikes a sadder note, though relieved by comic interludes. Mr. Bullen, by the way, considers the shark "a much-maligned monster, incapable of seven-tenths of the crimes attributed to him, innocent of another two-tenths, and in the small balance of iniquity left a criminal rather from accident than from design." The alligator is his pet horror, a beast "whose unappeasable ferocity and diabolical cunning make him so terrible a neighbour"; but "seamen as a rule have very little acquaintance" with him. Not the least curious of these sketches is the account of a flock of small birds, "of the littleness of a robin," that invaded the ship in the Gulf of Mexico and made themselves very much at home; but about a week later they were followed by some hawks, which "in some mysterious way had become aware that around our ship might be found some of their natural food." Eventually the ship ran on a coral reef and had to be abandoned, but the birds, little and big, remained to fulfil their destiny. Among many other pleasing sketches we would more especially call attention to 'A Porpoise Myth,' 'Nat's Monkey' (which seems to have been a more objectionable shipmate than any other monkey ever was), and 'Marathon of the Seals'; and, of a totally different character, 'A Sea Change,' 'By Way of Amends,' and 'The Calling of Captain Ramirez.' But all are excellent.

WALTON's *Complete Angler* and *Lires* is the latest volume in Messrs. Macmillan's excellent series of English classics. Of the books announced in this style there is only a selection of De Quincey to come, so we take this opportunity of hoping that the scheme will be continued. Many people would, for instance, be grateful for a well-printed edition of Beaumont and Fletcher, or of Howell's 'Letters,' at a reasonable price.—We have also received Walton's *Angler* in the "Sportsman's Classics" (Gay & Bird). J. P. B., the editor, might have noticed that Walton's books are not at Winchester, but at Salisbury, a correction made in our columns last December.

Pendennis, by W. M. Thackeray, with an Introduction by Stephen Gwynn, 3 vols., is the latest addition to Messrs. Methuen's "Little Library." What Mr. Stephen Gwynn has to say is for the most part excellent, especially as to the gap or gaps in the book, though we may suspect that Thackeray fell in love, like other young men, at an early period, without regarding the Fotheringay episode as peculiarly reminiscent; and the general objection

to the author's treatment of Irish characters is surely another instance of the "national irritability." The satire of Capt. Costigan is at least as kindly as that heaped on Pen himself.

THE little demon of smartness presides somewhat disastrously over the *Arrivière-Pensées* of Mr. William T. Peters (Paris, Clarke & Co.), which are presented in French and English side by side, and introduced by a gushing appreciation from the pen of M. Joseph Renaud. Some of these dicta are pretty and delicate, though most of them are touched with the worldly wisdom of disillusion, and hardly "merry," as the title-page has it. There is, however, a form of wit or epigram, or what you will, which rejoices chiefly in the inversion of words without regard to the wealth or poverty of meaning which ensues. This style of thing, said, we think, the late Mr. Trail, perished in unmentionable circumstances, but there is a good deal of it here of varying quality. French has the advantage over English in dicta of this sort, but English the left-hand pages of this booklet do not always provide. We have no word "arrivist," and we do not want, personally, to have it; and we must protest against such a rendering as "When God made him he *chic-ed* it."

WE have on our table *The Ramblings of an Artist: Selections from the Letters of H. M. Trevor to E. H. (Gay & Bird)*,—*The Practical Sound and Sight Method of Language-Teaching: French, Part II.*, by H. T. Mark and Fr. Prellberg (Sonnenschein),—*England's Neglect of Science*, by Prof. John Perry (Fisher Unwin),—*Museums Association: Report of Proceedings, with the Papers read at the Eleventh Annual General Meeting, Canterbury, 1900*, edited by E. Howarth (Dulau),—*Registered Money-Lenders, 1901* (The Argus Printing Company, Limited),—*First Aid to the Injured and Ambulance Drill*, by H. Drinkwater (Dent),—*People's Friend*, Vol. XXXII., 1900 (Dundee, Leng & Co.),—*The New Master*, by A. Golsworthy (Pearson),—*Edward Blake*, by C. M. Sheldon (Ward & Lock),—*The Blue Diamond*, by L. T. Meade (Chatto & Windus),—*Diversities in Verse*, by J. L. Longstaffe (George Allen),—*Parodies, and other Poems*, by M. Grogan (Digby & Long),—*Village Life and Feeling*, by R. Upton (Greening),—*The Clergy in American Life and Letters*, by D. D. Addison (Macmillan),—*Ecumenical Missionary Conference, New York, 1900*, 2 vols. (R.T.S.),—*The Soul's Pilgrimage*, selected by J. H. Burn (Methuen),—*Scriptural and Catholic Truth and Worship*, by the Rev. F. Meyrick (Sheffington),—*A Dynamic Faith*, by R. M. Jones (Headley Brothers),—*The Imitation of Buddha: Quotations from Buddhist Literature*, compiled by E. M. Bowden (Methuen),—*L'Angelo Risvegliato*, by A. S. Novaro (Milan, Treves). Among New Editions we have *The Historical Development of Modern Europe, 1815-1897*, by C. M. Andrews (Putnam),—*History of the Mathesons*, by A. Mackenzie, edited by A. Macbain (Gibbings),—*The Law of Joint-Stock Companies, Acts 1862-1900*, by J. W. Smith (Ellingham Wilson),—*and The One-Pound Note*, by W. Baird (Edinburgh, Baxendale).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Job, translated by F. Fenton, assisted by H. Borgström, imp. 8vo, 3/6 net.

Gore (C.), *The Body of Christ*, cr. 8vo, 5/- net.

Pullan (L.), *The Books of the New Testament*, 4/6 net.

Roberts (W. C.), *Wings of the Morning*, 12mo, 5/-

Simpson (W. J. S.), *The Minor Festivals of the Anglican Calendar*, cr. 8vo, 6/- net.

Stone (S. J.), *Parochial Sermons*, cr. 8vo, 4/-

Laws.

Cohen (H.) and Howell (G.), *Trade Union Law and Cases*, cr. 8vo, 6/- net.

Kelke (W. H. H.), *An Epitome of Roman Law*, cr. 8vo, 6/-

Fine Art and Archaeology.

Cartoons by Sir John Tenniel, selected from 'Punch,' 2/6 net.

Philips (B. M.), *The Frescoes in the Sixtine Chapel*, cr. 8vo, 6/- net.

Sturgis (R.), *A Dictionary of Architecture and Building*: Vol. I, A-E, 4to, 25/- net.

Poetry.

Cole (S. V.), *In Scipio's Gardens, and other Poems*, cr. 8vo, 5/-

Raymond (G. L.), *A Life in Song*, 12mo, 5/-

Political Economy.

Duguid (C.), *How to Read the Money Article*, cr. 8vo, 2/6 net.

History and Biography.

Batts (H. J.), *Pretoria from Within during the War*, cr. 8vo, 3/- net.

Besant (Sir W.), *East London*, 8vo, 18/-

Canning (Hon. A. S.), *British Power and Thought*, cr. 8vo, 6/-

Childers (S.), *Life and Correspondence of the Rt. Hon. H. C. R. Childers, 1827-98*, 2 vols, 8vo, 28/-

Courtney (L.), *The Working Constitution of the United Kingdom and its Outgrowths*, 8vo, 7/- net.

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Müller (F. Max.), *My Autobiography*, roy. 8vo, 12/6

Paston (G.), *Little Memoirs of the Eighteenth Century*, 10/- net.

Ferry (F.), *St. Louis (Louis IX. of France), the Most Christian King*, cr. 8vo, 5/-

Pool (S. L.), *A History of Egypt in the Middle Ages*, 6/-

Robertson (J. M.), *Wrecking the Empire*, cr. 8vo, 6/-

Ritter (R. W.) and Barnesley (S. H.), *The Monastery of St. Luke of Stiria, in Phocis*, 4to, 63/- net.

Stretton (C. E.), *The History of the Midland Railway*, 12/-

Transactions of the Royal Historical Society, New Series, Vol. II, 8vo, 21/-

Villari (Signora L.), *Oswald von Wolkenstein*, 4/6 net.

Geography and Travel.

Dawson (W. H.), *German Life in Town and Country*, 3/6 net.

Philology.

Ciceron, Correspondence, edited by R. Y. Tyrrell and L. C. Piser, Vol. 7, Index, 8vo, 7/6; *Philipic II.*, edited by A. H. Alcock, cr. 8vo, 5/6

Reul (P. de), *The Language of Caxton's Reynard the Fox*, roy. 8vo, sewed, 5/-

Science.

Barker (C.), *Product Calculator and Day Reckoner*, 5/- net.

Dillenbaugh (F. S.), *The North Americans of Yesterday*, 21/-

Hurst (G. H.), *Dictionary of Chemicals used in the Manufacture of Paints, Colours, &c.*, 8vo, 7/6 net.

Mining Year-Book, 1901, edited by N. Beaman and A. N. Jackson, 8vo, 15/-

Platen (M.), *The New Curative Treatment*, 2 vols, 8vo, 30/-

Schmeil (O.), *Text-Book of Zoology*, translated by R. Rosenstock, imp. 8vo, 10/6

General Literature.

Bagot (R.), *Casting of Nets*, cr. 8vo, 6/-

Balaustine (M. M.), *Ungars*, cr. 8vo, 2/6

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How to Write a Novel, cr. 8vo, 3/6

Iddesleigh (Earl of), *Belinda Fitzwarren*, cr. 8vo, 6/-

James (H. A.), *Oddland, and other Fairy Tales*, cr. 8vo, 3/6

Law List, 1901, 12mo, 10/6 net.

Literary Year-Book, 1901, ed. by H. Morrah, cr. 8vo, 3/6 net.

Mitchell (E.), *The Lone Star Rush*, cr. 8vo, 6/-

Nisbet (H.), *Children of Hermes*, cr. 8vo, 3/6

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Shee (G. F.), *The Briton's First Duty*, cr. 8vo, 6/-

Smith (F. C.), *A Daughter of Patricians*, cr. 8vo, 6/-

Soenky (T. von), *England's Danger*, translated by M. Sinclair, cr. 8vo, 7/6

Stratton (F.), *Peggy, a Schoolgirl*, cr. 8vo, 5/-

Winter (John Strange), *The Career of Beauty*, cr. 8vo, 6/-

FOREIGN.

Theology.

Klostermann (E.), *Origenes' Werke*, Vol. 3, 12m. 50.

Law.

Höpfner (W.), *Einheit u. Mehrheit des Verbrechen*, Vol. I., 5m. 40.

Fine Art and Archaeology.

Geffroy (G.), *La Vie Artistique: Series 7, L'Art l'Exposition*, 5fr.

Hymans (H.), *Bruges et Ypres*, 3fr. 50.

Pottier (E.), *Vases Antiques du Louvre*, Series 2, 30fr.

Rouaux (P.), *Histoire des Beaux-Arts*, 2 vols. 15fr.

Schaumünzen des Hauses Hohenzollern, 120m.

Drama.

Malindron (E.), *Marionnettes et Guignols*, 70fr.

Verhaeren (E.), *Philippe II.*, 3fr. 50.

Bibliography.

Häbler (K.), *Der deutsche Kolumbus-Brief*, 3m.

Monumenta Germaniae et Italicæ Typographica, Part 6, 20m.

Zeller-Werdmüller (H.), *Die Zürcher Stadtbücher des XIV.-XV. Jahrh.*, Vol. 2, 12m.

History and Biography.

Aulard (A.), *Histoire Politique de la Révolution Française: 1789-1804*, 12fr.

Bosser (A.), *Histoire de la Littérature Allemande*, 5fr.

Brehier (L.), *L'Égypte de 1789 à 1900*, 6fr.

Bispinchal (H. A.), *Souvenirs Militaires, 1792-1814*, 2 vols. 15fr.

Simon (J.), *Premières Années*, 3fr. 50.

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Moreau (H. C.), *L'Un ou l'Autre*, 3fr. 50.

Vaux (A. F. de) *Le Déclin*, 3fr. 50.

NEWLY DISCOVERED DOCUMENTS OF THE ELIZABETHAN AND JACOBEAN PERIODS.

I.

LETTERS AND DOCUMENTS BY GEORGE CHAPMAN.

I HAVE now before me an old manuscript volume which has been kindly lent to me by the present owner, who has also given me permission to describe it and make extracts from it. It is undoubtedly a volume of great interest and importance, and it is to be hoped that it will eventually find a home in the British Museum or some other public institution.

The manuscript in question is in size a small quarto, and it contains about ninety leaves of writing-paper, most of which are written upon. It is bound in half-calf, with marbled-paper sides. I should say that the binding dates about the middle of the eighteenth century. Perhaps the sheets of which the book is composed had remained unbound until that time; or it may be that the original binding had then worn out, and it had become necessary to rebind it. As to the hands through which it has passed from the time it was first written to the present day, nothing is known. It was recently purchased, together with a quantity of other books, by a country bookseller from the library of a well-known collector, who died a few years since.

Let me say here, once for all, that there can be no question as to the genuineness of the contents of the volume. A very slight examination of it will be sufficient to convince the most sceptical that the documents contained in it are such as no forger, however skilful, could have invented.

The documents in the volume, it should be mentioned, are not, and do not pretend to be, originals. They are all, with two or three possible exceptions, copies of letters, petitions, or other documents, dating from about 1580 to 1613. It is evident also that the copies are contemporary with the originals, or at least must have been made in the early part of the seventeenth century. The larger portion of the volume is in the old court handwriting which was commonly in use in the sixteenth century, but some part of it, including several of the letters of Ben Jonson and George Chapman, resembles more nearly the modern copperplate style.

As to the general contents of the manuscript, it is to be noted that most of the letters are from or to famous personages of the time, or relate to the history or manners of the period. It is rather a provoking circumstance that a good many of the documents have no indication (excepting such as may be found in their subject-matter) as to the names either of their writers or receivers. But no doubt the writer copied them merely for his own use, and not for the information of posterity. Their contents were for him a sufficient clue to their writers and receivers, and he wanted no more. However, most of the more important documents have sufficient indications as to their writers and their occasion. Among the writers thus identified are Queen Elizabeth, the Earl of Essex, the Lord Keeper Egerton, Lady Rich, Bacon, Sir Francis Drake, Chidiock Tichbourne, Sir Francis Vere, the Earl of Northampton, a certain "W. S.", George Chapman, and Ben Jonson. Some of these documents are well known and are in print, but I believe that about three-fourths of them will be new to the historical student.

By whom was this collection made, and for what purpose? There is nothing in the book itself to show this, apart from the nature of its contents; but after a good deal of careful consideration I have come to the conclusion that the writer or collector of the documents can have been no other than George Chapman, the dramatist and translator of Homer. There are many more letters and papers of his in the volume than of any other single person, and though it is conceivable that two or three of

these might by accident have become known to a person or persons other than those to whom Chapman addressed them, it is unlikely that all of them could have become known to any third person. The inference is to me irresistible that they were copies kept by Chapman himself for the purpose of reference. It is true that there are also a considerable number of documents by Ben Jonson in the collection; but of the majority of these the reader will see that there was a special reason why Chapman should desire to have copies. Still I do not put forward my theory as a matter of certainty; I only contend that it explains all the peculiarities which are found in the manuscript.

Chapman and Jonson take precedence nowadays, by the right of genius, of those who were formerly their social superiors. Therefore it is with the new material relative to them which (what I shall call) the Chapman MS. affords that I shall now proceed to deal.

Though it was known in a dim sort of way that Chapman's later years were passed in neglect and poverty, yet the whole extent of his misfortunes was far from being suspected. Nothing could well be sadder than the picture of the "poore olde man" begging forbearance from his creditors, or alms from his patrons in order to keep himself alive. This is the main impression about him which we get from the new material, though it is not, happily, the only one.

The letters or documents by Chapman himself which are included in the MS. are twelve in number. Though some of these are without his signature, yet I regard it as certain that they are his. But besides these there are four or five others which are probably his. Of these the first I shall notice is a most moving appeal to a friend or patron for relief from the writer's pressing necessities. That it is most likely Chapman's is, I think, evident from its style as compared with the signed letters; but as it is unsigned, and gives no indication as to whom it was addressed, it cannot be positively ascribed to him. For this reason I do not give the letter in full, but only such extracts from it as may be sufficient to show its style and character:

"Right Worthy, let me once again entreat & humble beseeche you to conseyder and pitte the hard extremes of a poore olde man, & let him not perishe in your defalt, whose better yeeres was then best spent, when he toke pleasure in pleasuring others.....Conceyt what a tyrant is auneuyent povertie: O, it is a devill & furye of hell; It breakes all lawes, respects no persons, nor feares no perilles. It observes neither reason, sence, humanitie, scilence, nor secrecie.....If you think me to bolde to importune you thus, it is not my custome, but my want that compelles me: for while I had meanes to relieve my selfe, I made no demandes nor pleaded no wants. May it please you therefore to loke back but a lyttle, to those former tymes I must put you in mind of, & former matters I have reason to speake of, bothe what I was then (I beseeche you remember) and what I am nowe, & what is the poore demande I have made, & howe my extremes constraine and enforce me."

Of the circumstances of Chapman's private life his biographers appear to be altogether ignorant. It is not even known whether he was a bachelor or a married man. The next letters I shall notice exhibit him in the light of a candidate for matrimony, though how he prospered in his suit does not appear. I say this on the assumption that Chapman wrote the letters I allude to on his own account, though it is conceivable that he might have written them on behalf of his brother, as will appear presently. He writes to a friend at whose house, it would seem, he had met the lady (a widow) whom he had fallen in love with, to beg him to see whether she is still disposable, or had provided herself with a new lover. It seems that he had parted from his friend and mistress after some unpleasantness, which caused him to take a rather sudden departure. He apologizes to his friend for his conduct, which he attributes to his

"bashfull and uncourtly simplicite, always fearing to be thought irksome where I have been welcome, for as it is a rudenes to humourous and childishe for a man to mistake without cause the usage of his frend, so is it an impudencie to base and servile to be so bould an intruder as to looke for a verball & direct casting of before he forbeare to charge hym."

In this letter he encloses another, which he desires his friend to copy and forward to the widow, as though it came from himself and not from Chapman. The following extracts will be sufficient to show the method in which the lady was to be appealed to:—

"Good Wydow, I am to put you in mind (with all kyndnes) of the motion lately made betwixt you and my frend Mr. Chapman: who (it seemeth) did me the wronge of his sodaine departure, to do you all the right of a more true than professed lover, for he hath in this tyme so wrought with his brother (whom I well knowe) that by his meanes he is able to make you that jointure you demanded; wherein the coldnes of his affection towards you (which with good cause you might imagine) is sufficiently excused.....You need stand on no further deliberation, you have had sufficient warrant and proofes of his worthinesse, which will make him at all tymes appear a credit to your choyce in the eyes and judgments of any worthie to judge him. Let me therefore intreate you to thinke nothing you have or can bring with you to muche to joine with that he shall addre to your estate: for in his least tryall I am well assur'de you will wishe you had much more for him."

There is in the manuscript another letter which I take to have been addressed by Chapman to this same lady, for it is much in the style of the one I have just quoted, and indeed contains some expressions which are almost identical with some of those I have extracted. It is too long to be quoted in full here, but the following extracts will give the reader a sufficiently good idea of Chapman's mode of writing a love-letter:—

"Save him (sweete wydowe) that lyves at your mercie, & seekes no favoure but only youres: that holdes you deare and loves you much, yea ten times more than he or they, whosoever they be, who love you most.....O that I might be bolde with your favour, or that you would promyss me not to be angrie: My care shall be awayes to make you merie: & your mirthle to me shall be verie good musike: Make me your man I will serve and atten you, I will love you alwayes and ever defend you: What is your feare? or what mislike you. I will doe you creditt amongst the best, I will please you both at bed & at bord, and all the dayes & hours of my lyfe, & you can not possiblie ever offend me: Make me but your man and you shall be ever my mistresse, my love, my lyfe and my harte; and all good things that I can imagine: Do you but command and see if I be not ready at all tymes to please and content you to your harts desire: Bind me your Prentice for tearme of yeares: nay for tearme of my lyfe: that bondage shall be my everlasting freedome, pleasure, joy, and exceedinge happines. That departure of yours, that sodayne departure, was more greevous to me than my pen can wryte, or you will beleve: but your retурne, your most happy retύrne (as well I hope) shall retύrne my content my pleasure, my joy, and my harts delight. If my letter be longe, it is longe of you, for you are the cause I can fynde no end. I could wryte a whole volume in prayse of your self, and your sweete-perfections."

Notwithstanding this eloquent pleading, it appears to be most probable that Chapman was unsuccessful in his wooing of the widow. At all events, it seems to be likely that his comedy of 'The Widow's Tears,' in which he satirizes so caustically and even brutally the unstable nature of a widow's devotion to the memory of her late husband, was inspired by his own experiences with the lady to whom the above-letter was addressed.

Passing over a short letter which may or may not have been written by Chapman, we now come to those about which no doubt can be entertained. They are all most characteristic epistles, and (as the reader will see) add very much to our knowledge of him. Indeed, it would hardly be an exaggeration to say that we may learn more about his personality from the documents in this manuscript than from all that is known about him from other sources.

With their aid we are now for the first time in a position to form a consistent and complete mental picture of the poor and unfortunate, yet proud and passionate old poet, who, even while begging for an increase of the sum paid to him on account of a masque, warmly protests against being classed with such "snipperados" as tailors and shoemakers.

None of the Chapman documents in the MS. are dated, and therefore we have to judge by internal evidence as to when they were written. I think—though, of course, one cannot be altogether certain in such a matter—that all of them fall within the first thirteen years of the seventeenth century. Most of them may be pretty accurately timed, as will be seen later on; but some contain no indications by which their date may be determined. Such is the case with the following appeal to a creditor:

"Sir—for God's love let me trouble you no more with words nor epistles. My offer is faire and satisfactory; a suretie both for the principal and interest. Youre mere citizen will be so answerd. Of which sort many have forborn me fyve and twentie yeares for fyve and twentie tymes so much; and parted satisfied without one penny interest.

Be but securde, youre scriveners aske no more;

Just dealing men are free though nere so poore.

Here's Poetrie for you. Let me be free then; do not insult, tys vulgar; you are noble and a lover of virtue: I have labord you when others neglected you; for Mr doctor I have been a factor, of mine own mere motion, without his desire or desert. Let this be my purgatorie. In good faith Sir I am busie even for life: let me but live and I will pay you all: resting all yo': Geo: Ch:

"After Christmas (God willing) I will infallibly a'fend you. Vouchsafe free dispensation till then, and live happiest of men."

The next document to be noticed is a petition addressed by Chapman "To the right ho: the Lord Ellesmere: lo: Chancelor of England." In this document the poet sets forth that about twenty-five years before he had become bound to save one John Woolfall harmless from a bond made by them both to one Richard Adams, finendraper, which bond was duly discharged; notwithstanding which the said John Woolfall retained the bond, which his son, also named John Woolfall, was now suing upon. Chapman affirms that John Woolfall the elder was twice condemned by the Star Chamber to stand in the pillory for similar detention of bonds and other cosenages, and that the son also "hath lately comytted most punyshable scandals." He therefore begs the Lord Chancellor to initiate an inquiry into these matters, and to grant an injunction restraining John Woolfall from proceeding further with his suit.

BERTH DOBELL.

MR. CHARLES BUCKLAND.

THE news of the death of Mr. Charles Buckland, one of the partners of the well-known firm of Messrs. H. Sotheran & Co., the Strand and Piccadilly, will awaken wide sympathy. Born in Westminster, and educated there, partly in the National School, and partly in the Sunday School of St. Mary's, Vincent Square (where, as he was always proud to recall, he was taught by the late Lord Hatherley when Mr. Page Wood), he early obtained employment in the business with which he was to be associated for so many years. Here, thanks to his excellent training, he did so well that some years later he was appointed to the joint charge of the business opened by Mr. Henry Sotheran at 42, Charing Cross, where he rapidly became known to practically every engineer in Great George Street and almost every public man connected with Parliament and the public offices in Westminster; and to the last his heart was always in Great George Street. In 1867 he was sent to the Crystal Palace to manage the Art Union which sold the Doré illustrations of Tennyson and the beautiful "Court" of sumptuous publications which succeeded it. In 1871 he was appointed to the

control of the branch of the firm since then established in Piccadilly; and in 1893, on the retirement of Mr. Henry Sotheran from active business, he, after forty-eight years' service, became, with Mr. H. Cecil Sotheran and Mr. Railton, a partner in the firm. He now rapidly made the acquaintance of almost every lover of books of any distinction in the United Kingdom and America and the other English-speaking nations over seas. Indeed, you never entered the premises in Piccadilly without seeing some one there of eminence as author, or Churchman, or statesman, or man of science; and it is no exaggeration to say that no one who came into business contact with Mr. Charles Buckland ever failed to entertain the sincerest esteem and regard for him. He at once commanded confidence and affection. It is impossible here to dilate on his private virtues, but it will be permissible to say that those who had the pleasure and the honour of his intimacy soon discovered that their warm regard for him was due to a nature of singular simplicity and purity. His conversation was always most interesting, abounding in anecdotes (all of them personal reminiscences) of the celebrities of the day, and all to the enhancement of the reputations considered. He was a living encyclopædia of such "ana." He was in his sixty-ninth year at the time of his death, and leaves a widow, and a son in the service of the firm.

SIR EDWARD MALET'S 'SHIFTING SCENES.'

Château Malet, Monaco, March 10th, 1901.

WITH regard to the story in my book of the young Englishman who threw in his lot with the Commune, the points which lead the reviewer to suspect that the story is untrue are, I think, insufficient to support the charge, and one, at all events, is not in accordance with the text. He will see that the young man was not in charge of the embassy bag at the time he was sent to get his permission to leave Paris, and I may add that he would not have been in danger of his life, as suggested, because the way from the embassy to the Quai d'Orsay was already under the control of the regular troops. The story must necessarily lack corroboration, because I did not talk about it, from motives which you will readily appreciate, and I alone knew it.

EDWARD MALET.

** The matter is hardly worth controversy, especially in the case of a favourable notice of a book which we like, but Sir Edward Malet's letter does not prevent our thinking that he must have forgotten the facts in the thirty years which have passed. The statement in the book is (and it is not misrepresented by us) that an Englishman of distinction had helped the Commune "as an amateur," boasting "of his day's sport," and had, naturally and properly, so angered our representative that the porter of the embassy had been forbidden to admit him within the gates. When people were being shot down in the streets this Englishman came to Sir E. Malet, and, pointing out that his life was in danger, asked to be saved. No one was allowed to leave, but the embassy had the privilege of a nightly messenger with dispatches. Sir E. Malet thinks that he gave the man the embassy bag, subject to his obtaining for himself permission from military headquarters, which prospect frightened him so greatly that he was "like a rag soaked in water" and grew "old in a few hours." Finally a messenger was sent for the pass, and when the man received it "an expression passed over his face such as one might expect in a man condemned to death who had obtained a reprieve." The sending of such a person, after the commission of such a crime, with the embassy bag, as a person fit to be trusted with a red or diplomatic passport as being charged with dispatches, to pass without inquiry, would have been a fraud on the French Govern-

ment and a most improper use of diplomatic privileges. To send this man, whose life was in danger from the authorities—which is the whole point of the story—to get his own pass would have been an act of murder; and the difficulties of the story remain where they were when we first read it.

THE WORD "FRAIL."

WITH regard to Mr. Skeat's interesting note on this subject, may I say that the word *frail*, applied to a flat, bag-shaped basket, was in common use in the Suffolk of my youth? Whether such is the case now I cannot say, not having lived in Suffolk for more than a quarter of a century. In a *frail* the backhouse or kitchen boy gathered peas for dinner, and in a *frail* the market woman used to bring me books from the Ipswich Mechanics' Institution.

This word, with *haysel*, *bever*, to *cop*, and many others, I have introduced into my recent stories—or more properly speaking, reminiscences—of Suffolk life, viz., 'The Lord of the Harvest' and 'A Suffolk Courtship.' As I shall shortly be correcting translations of both these books for publication in France, Mr. Skeat's note on *frail* is especially interesting to me.

M. BETHAM-EDWARDS.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 7th inst. and two following days books from the library of the late Mr. W. Johnson Stuart, &c., among which were the following: Book of Common Prayer, 1701, in a fine old English binding, 40l. Baily's Sporting Magazine, Vols. I.-LVIII., 13l. 13s. Kipling's Works, édition de luxe, 20 vols., 1897-8, 12l. 10s. Dickens's Works, édition de luxe, 30 vols., 1881-2, 9l. 15s. Shelley's Alastor, first edition, uncut, 1816, 66l. Jo. de Cireyo, Privilegia Ordinis Cisterciensis, Divione, 1491, first book printed at Dijon, 21l. Young's Night Thoughts with Blake's plates, 1797, 8l. 2s. 6d. Landseer's Works, artists' proofs, 11l. 5s. Gould's Humming-Birds, 5 vols., 25l. 10s. Sharpe's Birds of Paradise, 11l. 5s. Sander's Reichenbachia, 1888-94, 12l. 12s. Burlington Fine-Arts Club Exhibition of Book-bindings, 1891, 12l. 5s. Evelyn's Sculptura, first edition, presentation copy to Dr. Browne, 1662, 40l. Apuleius, Golden Ass, by Adlington, 9l. 5s. Biblia Latina, Ulm, J. Zainer, 1480, 21l. Alken's Analysis of the Hunting Field, 1846, 8l. 5s. Combe's Three Tours of Dr. Syntax, plates by Rowlandson, 1819-20, 12l. 15s. Alken's Landscape Scenery, 1821, 12l. 10s.; Sporting Scrapbook, 1824, 16l. 10s.; Sporting Sketches, 1817, 12l. 5s.; Hunting, 1823, 30l. 5s.; Woodcock and other Game Shooting (22 plates), 1803-24, 30l. 10s.; Driving, The High-Mettled Racer, &c. (43 plates), 1817-20, 53l. 10s.; Hunting Incidents, &c. (27 plates), 31l. Thackeray's Works, édition de luxe, 24 vols., 1878-9, 9l. 15s. Vale Press: The Dial, by Ricketts and Shannon, 5 parts, 1889-97; Queen of the Fishes, 1894, 14l.; others of the same Press (36), 87l. 10s.

YEOMANRY OR MOUNTED INFANTRY?

The Redoubt House, Shorncliffe, March 10th, 1901.

I HAVE read with interest in the *Athenæum* of the 9th inst. the review of Col. Rolleston's work on 'Yeomanry or Mounted Infantry?' in which my own little book on the 'Further Training of Mounted Infantry and Yeomanry' was alluded to.

The reviewer has unintentionally been misled as to my opinions on the training of mounted infantry. I may have been "demolished" by Col. Rolleston, as the reviewer says ("quant à la troupe amphibia des dragons les avis seront éternellement partagés"), but I have notwithstanding always held that

mounted infantry should be carefully trained; and any mounted infantry with which I have been associated have, I trust, been always so dealt with. I hold, as I say in the book, that it is "easily instructed": this Col. Rolleston queries, and makes point by referring to the inadequate training of the mounted infantry which took the field in South Africa. But many companies of mounted infantry which went to South Africa had no training at all; and it is just this want of preparation which has to be avoided in future, and a careful and methodical training substituted. When your reviewer says "good mounted infantry are no more easy to train than cavalry," has he not overlooked the fact that either the yeoman or the regular infantryman would join their company of mounted infantry half trained? The yeoman would as a rule join being able to ride, while the infantryman would join trained in infantry fighting. Their horses, as soon as they were accustomed to stand fire and to lead handily at a gallop, would be ready to take their places in the loose ranks of a mounted infantry company, while they would fall far short of the standard required for the more rigid and accurate formation of the squadron. I think your reviewer would find most cavalry leaders would join issue with him when he says "this horsemanship" (i.e., "being thoroughly competent to manage their horses and to save them") "is the most difficult part of cavalry training." A cavalry instructor would, I think, be inclined to put first in difficulty the satisfactory placing of the squadron in line and the mounted combat.

The subject is full of interest and of importance at the present moment, which must be my excuse for trespassing on your space.

H. HALLAM PARR, Major-General.

* * General Hallam Parr does not shake our view, incidentally stated in a notice of Col. Rolleston's book. It is quite true that General Hallam Parr alludes, as does Col. Rolleston, to the inadequate training of mounted infantry sent to South Africa. General Hallam Parr makes a point by saying that mounted infantry may be half trained before he takes them at the moment from which he says that they are "easily instructed" in their duties. If he takes, as he implies, yeomen who can already ride, or infantry soldiers who know everything except horsemanship and riding, the work is, of course, half done. Our reviewer informs us that he did not write without the highest cavalry authority when he named horsemanship (in which it is admitted that our trained cavalry totally failed in South Africa) as being the most difficult part of cavalry training; in other words, that which takes the longest time.

The main point at issue, however, is really this: we believe that the existing system of drawing mounted infantry either from amateur yeomanry or so-called yeomanry, or from infantry battalions, by picking out their best men, is a thoroughly bad system, and one which must be given up; and that battalions of mounted infantry, trained as such from the first, must be formed. General Hallam Parr assumes in his able book ("The Further Training and Employment of Mounted Infantry and Yeomanry," in Gale & Polden's "Military Series") that the mounted infantry will be helped in their efficiency by their horses knowing the drill. Unfortunately there is no provision for our sending our mounted infantry into the field abroad with horses that are trained. The trained horses are far too few for the force; and what happens is that, on the outbreak of war, untrained horses, often unfit horses, are purchased in all parts of the world at extravagant prices and sent to be the horses of the mounted infantry in the field. We retain, therefore, our opinion entirely unshaken by Major-General Hallam Parr's views, which are based, it seems to us, upon our unsuccessful system of the past.

THE SPRING PUBLISHING SEASON.

MR. WILLIAM HEINEMANN'S spring announcements include *A Universal History of Mankind*, edited by Dr. Helmolt: Vol. I., Introductory Prehistory, America and the Pacific Ocean,—*The Love-Letters of Prince Bismarck*, 2 vols., with portraits,—*The Eternal Conflict*, by Benjamin Swift,—*A Vanished Arcadia*, by R. B. Cunningham Graham,—*Studies of French Criminals*, by H. B. Irving,—*Travels in Western Australia*, by May Vivienne,—*The Cook's Decameron*, by Mrs. W. G. Waters,—*Britain and the North Atlantic*, by H. J. Mackinder: Vol. I. of *"The Regions of the World,"* edited by the same. In fiction: a new novel by Gilbert Parker,—*The Inheritors*, by Joseph Conrad and Ford Madox Hueffer,—*The Luck of the Vails*, by E. F. Benson,—*Sawdust*, by Dorothea Gerard,—*The Hidden Model*, by Frances Forbes-Robertson,—*The Garden of Eden*, by Dolf Wyllarde,—*A Daughter of the Veldt*, by Basil Marnan,—*Jack Raymond*, by E. L. Voynich,—*Boylett's Land*, by Mrs. Henry Dudeney,—*Tangled Trinities*, by D. Woodroffe,—*Voysey*, by R. O. Prowse,—*Sons of the Sword*, by Margaret L. Woods,—*Gillette's Marriage*, by M. Bowles,—*Forest Folk*, by James P. Kirk,—*In a Swedish Homestead*, by Selma Lagerlöf,—*The Land of Cockayne*, by Matilde Serao,—and (in August) *The Eternal City*, by Hall Caine. In drama: *La Gioconda*, translated from the Italian of G. d'Annunzio by Arthur Symons.

Messrs. Wells Gardner, Darton & Co. announce the following:—*Laity in Council*, by J. M. Ludlow, H. W. Hill, A. W. Crikemay, G. W. E. Russell, and others,—*The Afterglow of a Great Reign*, by Bishop Winnington Ingram,—*Our Reasonable Service*, readings from the writings of the Rev. W. J. Knox Little,—*Old and New Century Bells*, by the Rev. J. R. Vernon,—*A Memoir of the Rev. H. Twells*,—*Reminiscences of Jean Ingelow*, by a Lifelong Friend,—*Play and Politics in Malaya: Reminiscences of an Old Resident*,—*Verse Memories*, by the Author of *'For Ever with the Lord'*,—*Nature Songs*,—and *A Goodly Child*.

Literary Gossip.

THE Ford Lectures delivered by Mr. C. H. Firth at Oxford during the last two terms, on the subject of the army during the Civil Wars and the Protectorate, will be published by Messrs. Methuen & Co. in the autumn, under the title of *'Cromwell's Army.'* They will be considerably enlarged, and supplemented by numerous notes and appendices.

ON Tuesday Messrs. Smith, Elder & Co. will publish an historical novel, *'A Cardinal and his Conscience'*, by a new writer, "Graham Hope." The story begins in 1563, shortly before the outbreak of the civil war in France. The hero is Charles de Guise, Cardinal of Lorraine, one of the leaders of the Catholic faction; the heroine is Renée de Beauvoir, whose brother is a fanatical Calvinist. The development of the plot will sufficiently explain the title. The author has endeavoured to draw the historical characters as faithfully as the conflicting evidence of party writers will allow. The style, however, is entirely modern, no attempt being made to render mediæval French into archaic English.

IN the *Cornhill* for April Mr. Stanley Weyman continues his romance *'Count Hannibal,'* and fiction is further represented by Mr. Horace Hutchinson's *'The Gift of the Mahatma.'* Mrs. Richmond Ritchie, in

a "Blackstick Paper," writes "Concerning Joseph Joachim," and Lady Broome a short paper on "Interviews." In *'A Workman's Budget,'* by Mr. Arthur Morrison, is given the first of a short series of articles on the annual earnings and spendings of various classes in the community. Mr. Alexander Innes Shand provides a sketch of Lord Monboddo and the old Scottish judges, and Mr. W. J. Fletcher tells the story of the first frigate action fought to a finish in the great French war. There are also instalments of *'A Londoner's Log-Book'* and Dr. Fitchett's *'Tale of the Great Mutiny.'*

THE April *Blackwood* opens with *'Dies Irae'*, an account of the disastrous seven days' battle which culminated with Spion Kop, by a spectator. Other papers include *'Some Editors—and Others'*, by an old contributor, who gives reminiscences of his earlier journalistic and literary career; *'The Babies in the Bush'*, a story by Mr. Henry Lawson; *'The Football Nations'*, by Hamish Stuart; *'The Jeopardy of Greek'*, by Mr. H. W. Auden, who has some suggestions to offer; *'Russia's Aims'*; *'Anti-English Sentiment in Germany'*; *'The Position of the Commander-in-Chief and Army Reform'*; the widely quoted *'Musings without Method'*; and *'Doom Castle'*, by Mr. Neil Munro.

THE letters written by Lady Anne Barnard from the Cape of Good Hope during the years 1797–1801 to Viscount Melville, then Henry Dundas, and edited, with a memoir of the writer, by Mr. W. H. Wilkins, which are to be published in volume form by Messrs. Smith, Elder & Co. under the title of *'South Africa a Century Ago'*, will have as a frontispiece a portrait of Lady Anne, specially reproduced from a miniature by Cosway. Messrs. Smith, Elder & Co. hope to have the volume ready before Easter. Lady Anne's letters from Ireland, which are quoted in the memoir, contain a graphic account of the trial and execution of Emmet in the rebellion of 1803.

A SECOND volume of the *'Records of the Borough of Leicester'* is now ready, and will shortly be published by the Cambridge University Press. The period covered is 1327–1509.

MR. PAGET TOYNBEE'S labours upon Dante have earned him the degree of Doctor of Letters at Oxford. A considerable proportion of Mr. Toynbee's Dante work has been published in the first instance on the Continent and in America, in the shape of articles contributed to *Romania*, the *Giornale Storico della Letteratura Italiana*, and the annual reports of the Cambridge (U.S.) Dante Society. Some of these articles have been translated into Italian and collected in a volume under the title of *'Ricerche e Note Dantesche.'* A second series in Italian is in preparation, as well as an English edition in a single volume. The latter will be published by Messrs. Methuen & Co.

We are sorry to hear of an accident to Mr. Charles Kent, the well-known authority on Dickens, and wish him a speedy recovery.

THE Publishers' and Booksellers' Associations have decided to unite in holding a dinner, which will take place at the Hotel Cecil on Friday, May 10th. Mr. Frederick

Macmillan, President of the Publishers' Association, will take the chair, and Mr. H. W. Keay, Chairman of the Associated Booksellers and Mayor of Eastbourne, will be vice-chairman.

THE April number of the *New Century Review* is fortunate in boasting a new poem from the pen of Mr. George Meredith, 'The Hueless Love.' The pair of lovers were middle-aged when they met :—

Nor cared that beauty stood in mutual eyes ;
Nor at their tardy meeting nursed regret.

To them it was revealed how they had found
The kindred nature and the needed mind ;
The mate by long conspiracy designed ;
The flower to plant in sanctuary ground.

NEXT month Messrs. Puttick & Simpson will sell what is probably the finest copy of the Third Folio of Shakspeare's works that has been offered for public sale during the last fifteen years. With the exception of a slight blemish on the leaf containing the portrait, the book is absolutely perfect—a very tall copy, clean, and in its original binding as issued in 1664. As is well known, there are two issues of the Third Folio, the first and rarer being before the spurious plays were added, and with a blank space for the portrait. The title with the date £663 was subsequently cancelled, and a fresh title, marked as of the following year, substituted. The highest price hitherto realized at auction for a copy of the 1664 issue was £50*l.*, at Sotheby's in July, 1895; but this was of a special character, as it had an extra leaf, containing the verses which usually appear beneath the portrait. In 1894 a copy with two leaves mended brought £20*5*s.**, and in 1898 another, with the title repaired, £26*0*s.**. During this latter year four copies of the 1664 date were sold by auction in London, three of them being practically perfect, though not of the full size. In 1892, the following year, and 1897 not a single copy of any quality, perfect or otherwise, was seen in the auction-rooms.

MESSRS. PUTTICK & SIMPSON's sale of Thursday and Friday next will include an unusually interesting series of rare Americana. The fine copy of Hakluyt, 1598–1600, has the original 'Voyage to Cadiz'; Increase Mather's 'Brief History of the War with the Indians in New England,' 1676, contains the preliminary leaf which is usually wanting; there are also copies of the first and second editions of Cotton Mather's 'Wonders of the Invisible World'; a copy of the very rare privately printed pamphlet Sir Henry Clinton's 'Memorandums,' &c., relating to the siege of Charleston, South Carolina, 1794; and a number of other very scarce tracts, mostly fine copies, relating to America. The sale further includes a fine example of Wynkyn de Worde, 'R. Wakefieldi syntagma de hebreorum codicu' incorruptionis, &c., printed about 1530, of which there are two copies in the British Museum, one at the Bodleian, and one at Lambeth Palace. This appears, indeed, to be the only other example known. It is remarkable as the first English book in which Oriental characters were printed.

MESSRS. T. C. & E. C. JACK are going to produce the Waverley novels in a similar style to the "Edinburgh" Stevenson, except as to binding. A glossary is to be included, and we hope it will be good, for our con-

temporary *Notes and Queries* has continually to solve unexplained points in the novels. There will be a series of about twenty authentic portraits of Scott, and portraits of prototypes and historical persons in the novels. Altogether the scheme sounds most attractive, and we expect to see a rapid call for the 1,000 copies which are to be had.

THE sale of the unique first edition of Bunyan's 'Pilgrim's Progress' is fixed at Messrs. Sotheby, Wilkinson & Hodge's for May 9th. Half a century ago Mr. Hollard's copy, which was then regarded as unique and perfect, but which apparently wants the curious frontispiece, was valued at about 50*l.* That price is absurd, as prices go now, and probably four figures will be nearer the mark. As a matter of fact, we believe that there is no record of a copy ever having appeared in the sale-room.

AT the annual general meeting of the members of the Booksellers' Provident Institution on Thursday, the 14th inst., the president, Mr. C. J. Longman, in the course of his remarks referred to the death of the Queen, their late Patron, and to the resolution on this subject passed at a recent meeting of the board. He considered the work of the Institution had been carried on in a very satisfactory manner, but regretted the falling off in subscriptions. It was resolved that Her Majesty Queen Alexandra be asked to become the Patron of the Institution.

THE recent session of the Edinburgh Bibliographical Society has just been closed by a valuable paper on 'The Printers to Prince Charles Edward in 1745,' read by Mr. W. B. Blaikie, of the firm of T. & A. Constable. Mr. Blaikie's researches tend to upset some accepted theories of long standing. Thus, by examining many examples of contemporary printing, he has been able to demonstrate that most of the Jacobite manifestoes were printed by Robert Drummond, of Edinburgh. From this the deduction naturally follows that the story of the taking of a printing-press from Glasgow to accompany the Jacobite army was a mere blind. The publication of Mr. Blaikie's paper will, no doubt, give rise to some discussion among students of the '45.

IN connexion with the opening of a new museum at Burns's Cottage, Alloway, it is interesting to note that some valuable additions have been made by the trustees to their collection of Burns relics and curios. Most notable among these are the hundred and fifteen portraits of the poet—for the most part old-fashioned steel and copper engravings—which belonged to the late Mr. Angus, of Glasgow. One of the portraits is probably unique. It is a trial impression from the half-finished steel plate executed by William Walker and Samuel Cousins from the first portrait of Burns painted by Nasmyth. The impression has the name of John Phillip, the Aberdeen R.A., at the bottom. This portrait is described as a pure mezzotint, of which Walker supplied the drawing and Cousins the colour. A large painting by J. Bryden representing 'The Holy Fair' is another recent addition to the museum.

By arrangement with M. Calmann Lévy, Mr. T. Fisher Unwin is now to be the pub-

lisher in Great Britain of the well-known *Revue de Paris*, and from the beginning of April next the cover will bear his imprint.

THE second of the privately printed series of the Welsh Literary Society is nearly ready. It contains early Welsh ballads, one relating to the Spanish Armada, and the remainder to the Civil War. The first of the society's booklets was eagerly taken up. Only sufficient copies were printed for the members of the society and for those subscribers who sent in their names before publication. It is consequently now un procurable. The present volume of ballads has been prepared for publication by Mr. J. H. Davies, of Cwrtmawr, who has added a brief preface and some notes.

M. H. WELTER's experiment, to which we referred in this column on February 23rd, of an international *Courrier des Bibliothèques*, has taken a practical form, and reminds one of *Willis's Current Notes* of half a century ago, except that it is strictly confined to library matters. M. Welter has secured a report of the interesting opening speech of M. Léopold Delisle at the Librarians' Congress last year, and also a full *résumé* of M. Henri Martin's, read at the same Congress, on the utility of forming special libraries for newspapers. Of course the greater portion of the *Courrier* is a catalogue of second-hand books, but the ten pages of literary matter form a pleasant diversion.

THE completion of Melanchthon's and of Calvin's works in the 'Corpus Reformatorum,' which was commenced so long ago as 1835, is to be followed by an equally exhaustive edition of the works of Zwingli as a continuation of the 'Corpus.' The co-operation of the Zwingli-Verein in Zurich has been secured, and the general editorship will be confided to the accomplished "Zwingli-forscher," Prof. Egli, of Zurich, and Dr. Georg Finsler, of Basel. It is hoped that three or four parts may be issued every year, and that the whole edition will be completed in about 120 parts.

IT is reported from Russia that Tolstoi is at work on a new novel, entitled 'Father Sergius,' dealing with the mental conflicts of a monk who, once a dissipated aristocrat, is regarded as a saint.

ON December 29th (16th), 1902, two hundred years will have elapsed since Peter the Great sanctioned the appearance of the first Russian newspaper, and the Bibliographical Society of Moscow proposes to celebrate the event by issuing an *édition de luxe* of a volume containing a list of all Russian newspapers published from 1702 to 1902, and portraits of all the distinguished journalists. The proceeds are to be applied to the formation of a fund for journalists in need of assistance. There is also to be an exhibition of newspapers.

WE note the appearance of the following Parliamentary Papers: Report from the Ecclesiastical Commissioners for England, with Appendix (5*d.*); Report of the Royal University of Ireland for 1900 (1*d.*); Universities, Scotland, Act, 1889, Ordinances III. and IV., St. Andrews, Foundation of Bute Chair and Foundation of the Chandos Chair (1*d.* each); Correspondence relating

to the Ashanti War, 1900 (1s.); and a Report on the Endowed Charities for the Parish of Kensington (9d.).

SCIENCE

ANTHROPOLOGICAL NOTES.

THE Society of Anthropology of Paris celebrated the fortieth anniversary of its recognition as an institution of public utility on March 12th, by a dinner in the beautiful banqueting hall of the Hôtel du Palais d'Orsay, over which M. Leygues, the Minister of Public Instruction, presided. The Minister of Marine was also present, and his excellency the Minister of Sweden and Norway represented the Anthropological Society of Stockholm. The Anthropological Societies of Vienna and Brussels and the Anthropological Institute of this country were also represented. Dr. Chervin, the President of the Society, related the story of its early struggles: how authorization to meet was at first wholly refused, and at last granted as a personal concession to Broca. Since it had been granted the Museum, the School, and the Laboratory of Anthropology had been established, constituting with the Society the Anthropological Institute of France. They owed much to the cordial co-operation of the Ministry of Public Instruction. Dr. Manouvrier followed with a paper on the functions of anthropology on both its sides, the social and the physical, which took account of the progress that had been made during the forty years. The Swedish Minister and the other foreigners present were cordially received, and severally returned thanks for their reception, and expressed the sympathy and congratulation of the societies they represented on an occasion so interesting to the Society of Anthropology of Paris, the mother society of all of them. The Minister of Public Instruction followed with an eloquent speech, in which he testified the interest he felt in the labours of the Society and his sense of their great value, and concluded the proceedings by presenting several members with the diplomas of officer of public instruction and officer of the Institute respectively. Those made officers of public instruction were M. A. de Mortillet, who had drawn a very artistic menu for the banquet, and M. Zaborowsky. The maître d'hôtel had ingeniously contrived to give anthropological names to the several dishes.

It may be noted that, besides the Musée Broca at its original situation in the Rue de l'École de Médecine, a fine hall and gallery at the Museum of Natural History, near the Jardin des Plantes (the gallery overlooking the Museum of Comparative Anatomy), are devoted to anthropology. The student therefore is enabled to proceed from the study of man in comparison with other animals to that of prehistoric and historic man and of the varieties of mankind. Even this commodious building is too small for the exhibition of one-half of the collections, which have been greatly enriched by recent important gifts. Dr. Verneau has selected the specimens for exhibition in such a manner as to bring together in the gallery the materials for the complete study of each existing race, and in the main hall and vestibule those for the study of the fossil and prehistoric races. The museum is in the near neighbourhood of the laboratory, which is now situated in the Rue de Buffon. When to these anthropological collections are added those of the Musée Guimet, specially devised to illustrate the history of religions, which are excellently described in an illustrated guide by M. de Millone, their keeper, and the collections of ethnography and folk-lore at the Trocadéro, it will be seen how well the student of anthropology in Paris is provided with such assistance as museums can give him.

At the ordinary meeting of the Society, on March 14th, occasion was taken to elect a

number of foreign associates and corresponding members, of whom several were Englishmen. A paper was read by Dr. Adolphe Bloch 'On the Transformation of a Coloured Race into a White,' which gave rise to a lively discussion. The fourth part for 1900 of the *Bulletins et Mémoires* of the Society was delivered to the members, containing, among other valuable papers, the seventeenth annual Transformist "conference," which was delivered by Dr. Félix Regnault, on the subject of the evolution of costume. The President suggested that the opportunity should be taken to bring the various anthropological societies into closer union, by the regular interchange among them of abstracts of the papers read by each; by occasional simultaneous discussion of the same question, as, for example, the place of anthropology in university education; and by other methods of friendly intercourse, supplementing the good work done by the periodical International Congresses of Anthropology.

DISCOVERY OF THE HAWAIIAN ISLANDS IN 1542.

Stratford, March 20th, 1901.

THERE are, I believe, a few geographers who still have doubts of any discovery of the Hawaiian or Sandwich Islands by Europeans before Capt. Cook's visit in 1778.

A chart taken from the Spanish galleon captured by Anson in 1743, and reproduced in Anson's, La Perouse's, and other atlases, shows a group of islands—named Los Monges (the monks), La Mess (tableland), Des Graciada (unhappy), &c.—nearly ten degrees to the east of the true position of the Hawaiian Islands. Upon the evidence of that chart the inference of an earlier discovery has long been founded, supplemented by a few lines from the 'Relation' of Juan Gaetan, a Spanish pilot, in the first volume of Ramusio. In many works it is stated that the discovery of the group was made by Gaetan, and the date is variously given—1545, 1555, &c. Gaetan was one of the few survivors of the unfortunate expedition of Villalobos, who sailed from Mexico for the Moluccas in 1542, and in that year the discovery was made—if not made by one of Saavedra's vessels in 1528. Gaetan was not even senior pilot in Villalobos's expedition. I pointed out these details some years ago (*Melbourne Review*, 1884), but I have to-day, in turning over some old charts in the British Museum, come upon some additional evidence bearing upon the discovery prior to that of Cook.

In a MS. 'Description of the Navigable Parts of the World that is yet Discovered,' drawn by William Hacke, 1687, a chart showing the track of Cowley in his voyage round the world (Add. MS. 5414, art. 6), I find the group of islands in their correct latitude, between 21° and 23° N. This is an English chart, copied no doubt from the best authorities, including Spanish charts of the seventeenth century, nearly sixty years before Anson made his voyage and ninety anterior to that of Cook.

EDWARD A. PETHERICK.

EARLY PORTUGUESE TRAVELS IN PALESTINE, EGYPT, &c.

14, Cavendish Mansions, Portland Place, W.

I APPEAL to some of the learned readers of the *Athenæum* for information with regard to the original, and the identity of the author, of an extremely curious manuscript narrative of travel, written in Portuguese, which I have recently acquired. It is an account in full detail of an adventurous journey, or series of journeys, made by a Portuguese in 1553–54. Starting by sea from Lisbon, the traveller lightly describes London, and proceeds overland from Antwerp, via Brussels, to the Rhone, Lyons, and Marseilles; thence by sea to Genoa, and by land to Venice, and down the Adriatic to Ragusa, where the traveller landed and proceeded across Bulgaria and Roumelia to Constantinople, of which a most interesting

description is given. Asia Minor, Syria, and Palestine are then described, especially Jerusalem and the Holy Places; and the voyage is continued overland to Egypt, where the author remained six months and has much to say about Cairo. The voyage back to Jaffa was from Alexandria by sea, and thence down the Euphrates and the Tigris to Bussorah; and, finally, to Ormuz at the mouth of the Persian Gulf, then a Portuguese possession. The MS. narrative consists of 250 closely written pages (=50,000 words), and is much fuller than those of Lok, Federici, and Fitch. It bears evidence of having been written at the end of 1559 or beginning of 1560, on the author's return from India; and my copy is evidently almost contemporary with the original, the date 1551, with which it ends, being probably the copyist's mistake for 1561. I have been unable to hear of any other copy, published or unpublished, of this curious manuscript; and if your readers could throw any light upon it, I should be grateful. The title of the manuscript is thus given in Portuguese:—

"Breve tratado e regimento para toda a pessoa q' do reino de portugal quiser ir ao Sancto sepulcro e terra-santa de Hierusallem. E ver tambem o reino do gram Caio, e asi passar a India. Aqui achara vias direitas que o Autor deste tratado pasou e viu, partindo de Lis^a para o reino de Inglaterra, donde começa este tratado, e pondolive fim na India na cidade de Ormuz."

MARTIN HUME.

THE ETYMOLOGY OF SOME AFRICAN BOTANICAL TERMS.

77, St. Martin's Lane, W.C., March, 1901.

THE well-known *cam-wood* is described in the 'N.E.D.' as "According to some, ad. native African name *kambi*." This may be correct. I have never myself come across *kambi*, but I have met with several similar native African names for the wood. Thus, in the Bambaran and Mandangan it is called *kamu*, in the Bulom of Sherbro it is called *ukam*, and in the Timne of Sierra Leone it is called *kam*. The English may be derived from any one of these. Equally well known is the *cola* or *gourou* nut. It occurs under both spellings in the 'N.E.D.' Under the latter we read, "Presumed to belong to some African language." It is, of course, the Hausa *goro* (see Schön's 'Dictionary,' 1876, or Robinson's, lately published by the Cambridge University Press). Under 'Cola' we read in the 'N.E.D.' "Kola, kolla, goora, in negro languages of W. Africa." There can be little doubt that *goora* is the Hausa plural *gora*. *Kola* or *kolla* is Timne (see Schlenker's 'Dictionary,' 1880).

The names of two edible roots, *tania* (*tannia*) and *yam*, have never been traced to their sources. The former I have found in the Efik language of Old Calabar (written *ntaña* in H. Goldie's 'Dictionary,' 1874). *Yam* may be from the name *dyambi*, which it bears in the Vei tongue of Liberia, or from *nyambi*, which is the Wolof form.

JAMES PLATT, Jun.

SOCIETIES.

ROYAL.—March 14.—Sir W. Huggins, President, in the chair.—The following papers were read: 'The Action of Magnetized Electrodes upon Electrical Discharge Phenomena in Rarefied Gases,' by Mr. C. E. S. Phillips.—'The Chemistry of Nerve-Degeneration,' by Dr. Mott and Prof. Halliburton.—'On the Ionization of Atmospheric Air,' by Mr. C. T. R. Wilson,—and 'On the Preparation of Large Quantities of Tellurium,' by Mr. E. Matthey.

GEOLOGICAL.—March 6.—Mr. J. J. H. Teall, President, in the chair.—Mr. J. A. Bean was elected a Fellow.—The President read the following resolution, which had been passed unanimously by the Council at their meeting that afternoon: "That this Council desire to place on record their deep sense of the loss occasioned to geological science by the death of Dr. George M. Dawson, C.M.G., and to express their sincere sympathy with his family in their bereavement." The President announced that Sir Archibald Geikie (President from 1890 to 1892) had presented to the Society a large framed photo-

graphic portrait of himself.—The following communications were read : 'Recent Geological Changes in Northern and Central Asia,' by Prof. G. F. Wright, —and 'The Hollow Spherulites of the Yellowstone and Great Britain,' by Mr. J. Parkinson.

LINNEAN.—*March 7.*—Prof. S. H. Vines, President, in the chair.—Messrs. J. B. Feilding, C. T. Green, and H. H. W. Pearson were elected Fellows.—Mr. F. Enoch showed a series of lantern-slides illustrating the metamorphoses of a dragonfly, *Aeschna carulea*, and gave an interesting account of the life-history of that insect.—Mr. H. E. Smedley exhibited and made remarks on a collection of models of fungi, Nepenthes, Sarracenia, and aroids, as also several models of sections of flowers, in wax and composition.—Observations thereon were made by the President.—Dr. J. Murie, on behalf of Mr. H. Doubleday, exhibited an orange within an orange, the enclosed fruit having a complete rind, in which respect it differed from one previously shown by Dr. Rendle (*Proc. Linn. Soc. 1890-1*, p. 7).—Mr. A. O. Walker read a paper entitled 'Contributions to the Malacostraca Fauna of the Mediterranean,' in which he gave the results of dredging operations carried out at Cannes and Hyères from an open boat, in depths not exceeding 35 fathoms and with the simplest apparatus. The number of species obtained were : Podophthalmata, 10; Schizopoda, 8, including a new species, *Mysidopsis serricauda*; Cumacea, 9; Pantopoda, 1; and Amphipoda, 41, including two new species, with two others not previously recorded in the Mediterranean.—Some observations thereon were made by the Rev. T. R. Stebbing.—Miss G. Lister's paper on the occurrence in Egypt of *Tristicha hypnoides*, Spreng., communicated by Mr. A. Lister, was read by the Secretary, and some remarks thereon were made by Dr. Rendle.

ENTOMOLOGICAL.—*March 6.*—Canon Fowler, President, in the chair.—Mr. E. W. Lane was elected a Member.—Mr. H. St. J. Donisthorpe exhibited a parasitic Braconid bred from the galls of *Centorrhynchus sulcicollis* on turnips, together with the host.—Mr. A. J. Chitty exhibited a variety of *Psylliodes cyanoptera*, Ill., the coloration of the thorax dark instead of the usual red, taken by him along with the typical form in August, 1892, at Wicken Fen, close to the Pumping Station.—Mr. H. J. Turner exhibited a long series of *Bryophila muralis (glandifera)* from Dawlish. The whole were either taken on, or bred from, pupæ cut out of a single roadside wall some hundred yards long, very lofty, and facing nearly north, on which aspect, however, it was protected by higher ground. They were obtained in mid-August, with the exception of a few which emerged at intervals during September and October, 1900. Generally speaking, the specimens were very dark, and the series was remarkable in that it contained but a few isolated examples of the forms which are prevalent in more eastern localities like Freshwater, Eastbourne, or Folkestone. The hind wings of all the specimens were dark, while in the majority the black markings of the fore wings were much intensified and increased in number, and a few specimens were largely suffused with black. A considerable number showed a dark rich green suffusion, while a large proportion were of a very deep yellow or olive colour with black markings. The yellow forms were perfectly natural, as a number emerged from the pupæ exactly of that hue. Only a few showed any trace of the typical delicate dove-colour, and it was also noteworthy that the wings had a comparatively much greater area of black scaling than the eastern forms.—On the motion of Mr. H. J. Elwes, seconded by Mr. H. Goss, it was resolved that a committee be appointed to consider the question of uniformity in nomenclature for the guidance of specialists contributing to the "Victoria County Histories."—The following papers were read : 'Centonia' collected by Messrs. H. E. Andrews and T. R. D. Bell in the Bombay Presidency, with Descriptions of the New Species,' by Mr. O. E. Janson, and 'A Supplementary Catalogue of British Ichneumonidae,' by Mr. Claude Morley.

meteorological.—*March 20.*—Mr. W. H. Dines, President, in the chair.—Dr. H. R. Mill delivered a most interesting lantern lecture on 'Climate and the Effects of Climate.' Climatology is as much a branch of geography as of meteorology—in fact, more ; for it not only deals with the distribution of atmospheric conditions over the earth's surface, which is a geographical question in itself, but all the varieties of climate that give individuality to different countries are produced by the disturbing or controlling influence of land forms. It was while studying the influence of land forms on every kind of geographical distribution that Dr. Mill was struck by the far-reaching interest of the effects of climate ; and so in this lecture he dealt with the visible effects of climate, such as attract

attention and arouse inquiry as to their causes. After making a few remarks on the principles of scientific photography, and also calling attention to spurious photographs, the lecturer proceeded to distinguish between weather and climate. Weather is the condition of the atmosphere at any moment with regard to wind, warmth, cloud, electricity, and precipitation, whilst climate may fairly be called the average weather of a place. Dr. Mill then exhibited on the screen a large number of photographs, which he had himself taken on various holidays in many countries, in order to illustrate the peculiarities of climates in which heat, cold, wind, and rain respectively predominate, showing how the varying conditions of climate created by the greater land forms are responded to by the various adjustments of minor land forms and of plants, and how they are taken advantage of by man.

ANTHROPOLOGICAL INSTITUTE.—*March 12.*—Prof. Haddon in the chair.—Prof. Victor Horsley exhibited some trepanned skulls from New Britain, and read a communication by the Rev. J. A. Crump describing the methods employed by the natives and the objects aimed at. The operator is the medicine-man of the tribe, and he employs a flake of obsidian or piece of shell ; with this he scrapes the exposed bone until a piece the size of half-a-crown is removed. As a rule the operation is resorted to in cases of fracture, and the mortality is about 80 per cent. In New Ireland, however, some forms of insanity and even headache are treated in the same way, and there are cases in which people have undergone the operation five times at various periods.—Mr. J. Gray then read a paper on 'Cephalometric Instruments and Cephalograms.' An instrument was shown for taking head measurements which was devised for field work and required no delicate adjustments. Two other instruments for obtaining diagrams of the contour of the head were also described, and head contours taken by them shown on the screen.—Prof. H. Louis described the "Kingfisher" type of Malay kris, the handle of which resembles a kingfisher's head and beak. According to the Malay legend, these weapons were made in memory of a chief named Kingfisher who invaded the peninsula many centuries ago.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—*March 13.*—Dr. M. Gaster in the chair.—Prof. Sayce read some notes referring to the Hyksos, the Hittite inscriptions, the Arzawa letters, and the Kandaues of Lydia. In analyzing the names of the various kings found on the scarabs of the so-called Khiyam group, in the collection of Mr. Wiloughby Fraser, Prof. Sayce arrived at the conclusion that the scarabs must all be assigned to the Hyksos dynasties. Interesting notes were added on the cause of the Hyksos invasion and the identification of various titles. The position of the town Arina, mentioned in the treaty between Ramses II. and the Hittites, was considered ; and the language of the Arzawa letters was commented on with reference to the newly discovered inscription from Babylon, as well as the other known Hittite texts. The connexion of many of the characters in this inscription with those of the other texts was explained, and Prof. Sayce was enabled to suggest a number of interpretations, not only of characters, but of whole sentences. He then examined the Hittite names given by Ramses II. at the Ramesseum, at Abydos, and at Abu-simbel, and added an explanation of the title or epithet given by Herodotus to the last king of the Lydian dynasty of the Heraclidae.—M. Alfred Boissier read a paper on certain Assyrian documents relating to magic, on which new light was thrown. Fresh translations of the tablets were given, and comparisons made between these and other texts, as well as the more modern beliefs and usages of the Arabs. M. Boissier's remarks included the belief in exorcisms, fetishes, the cure of the sick and wounded, and the use of oracles. He insisted on the importance of the sanctuary of Ekur at Nippur, as originally an old sanctuary at which the god Bel held the same position as Apollo did at Delphi ; and argued that this offered the explanation of its celebrity for so long a period, and the reason why crowds of pilgrims came from great distances to hear the word from the mouth of the god.

MATHEMATICAL.—*March 14.*—Dr. Hobson, President, in the chair.—Messrs. H. Hancock (Cincinnati University) and A. W. Porter were elected Members, and Sir Robert Ball was admitted into the Society.—Prof. Elliott spoke upon 'Some Algebraical Identities of Simple Arithmetical Application.'—Prof. Love read a 'Preliminary Notice concerning the Theory of Stability of Motion.'—The Chairman, Mr. Macdonald, and Lieut.-Col. Cunningham joined in a discussion upon the communication.—Papers by Prof. Burnside 'On the Composition of Group-Characteristics' and by Mr. G. H. Hardy 'On the

Use of Cauchy's Principal Values in the Double-Limit Problems of the Integral Calculus' were communicated from the chair by reading their titles.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Institute of Actuaries, 5.—'On the Rates of Mortality in New South Wales and Victoria,' Messrs. E. McMahon Moors and W. R. Day.
—Society of Arts, 8.—'Electric Railways,' Lecture III., Major P. Cardew (Cantor Lectures.)
—Aristotelian, 8.—Paper by Miss E. E. C. Jones.
—Geographical, 8.—'Journeys in the Linyanti Region, South Africa,' Mr. H. C. Rennell.
TUES. Royal Institution, 8.—'The Cell as the Unit of Life,' Lecture V., Dr. A. Macfadyen.
—Colonial Institute, 4.—Annual Meeting.
—Society of Arts, 8.—'The Commonwealth of Australia,' Hon. Sir J. A. Cockburn.
—Institution of Civil Engineers, 8.—Discussion on 'The Esthetic Treatment of Bridge Structures'; paper on 'The Burmarr Water Works for the Water Supply of Plymouth,' Mr. E. Sadenas.
—Engineering Society, 8.—'Recitations by Mrs. E. Driller-Krause.
WED. Society of Arts, 8.—'Clocks, Carillons, and Bells,' Mr. A. A. Johnston.
—Geological, 8.—Special General Meeting.
THURS. Royal Institution, 3.—'Shakspeare in Relation to his Contemporaries in Art,' Lecture II., Sir Wyke Bayliss.
—Royal, 4.
—Society of Arts, 4j.—'The Greek Retreat from India,' Col. Sir T. H. Holdich.
—Institution of Electrical Engineers, 8.—'The Electrical Transmission of Power in Concentric Cables,' Mr. H. W. Ravenhaw ; 'Portable Electric Lamp,' Mr. S. E. Walker.
—Society of Antiquaries, 8j.—'The Pulpitum or Choir-Screen in Tattershall Church, Lincs,' Dr. E. M. Sympson ; 'Report as Local Secretary for Sussex,' Mr. R. G. Rice.
—Society for the Encouragement of the Fine Arts.—Conversation.
FRI. Royal Institution, 9.—'Polish,' Lord Rayleigh.
SAT. Royal Institution, 3.—'Sound and Vibrations,' Lecture VI., Lord Rayleigh.

Science Gossip.

THE Committee which was appointed by the Admiralty to look into the training and appointment of officers from the time of their leaving the Britannia until they are qualified to be lieutenants has just issued its Report. This Parliamentary Paper deals with the instruction in mechanics, hydrostatics, physics, &c., of junior naval officers afloat—in other words, of midshipmen. The price of the Report is 5d.

PROF. MAX WOLF has given names to two of his recent discoveries of small planets (*Ast. Nach.* No. 3696). No. 457, which he found on September 15th, 1900, is to be called Alleghenia, because it was the first discovery made with his new telescope, the lens of which had been ground by his friend Mr. Broshear in Allegheny. No. 442, which was discovered, with the assistance of Herr Schwassmann, so long ago as February 15th, 1899, has received the name of Eichsfeldia, suggested by the Rev. Herr Thraen.

M. A. J. WALTERS, director of the Mouvement Géographique, has just brought out a new and revised edition of his map of the Congo-Free State. Like its predecessor, it is in four sheets. The first sheet gives the north-west portion, including a great part of French Congo-land and some of the German Cameroons. The most recent itineraries of Belgian, French, and German travellers are shown. The second sheet represents the north-east territory, including the Upper Uelle and the Bahr-el-Ghazal. In this region the most important journeys traced are those of Lieut. Glorie from Riba Riba to the Rusisi ; of Lieut. Gehote along the Zoro, a tributary of the Uelle ; and of several officers in the unknown region west of Stanley Falls towards the Lomami. Marchand's route from the right bank of the M'Bomu to Tambura in the Bahr-el-Ghazal is also shown. The third sheet, dealing with the south-west, presents few new features, but in the fourth, representing the south east, the important results of the Lemaire mission in Katanga are included. The Lake Bangwelo region has been corrected by the information supplied by Mr. Poulett Weatherly.

THE Fifth International Congress of Physiologists is to be held at Turin on September 17th-23rd, under the presidency of Prof. Angelo Mosso. Membership of the Congress will be open to the representatives of all physiological and allied scientific societies, amongst which the English Physiological Society, the Berlin Physiologische Gesellschaft, the Paris Société de Biologie, and the American Physiological Society are expressly named. Two exhibitions are to be open during the sessions of the Congress—one of scientific instruments, and the other an

aquarium specially arranged by the Zoological Station at Naples for the study of comparative physiology.

THE Parliamentary Papers of the week include a Statistical Report of the Health of the Navy (1s. 5d.) and Minutes of Evidence taken before the Committee on Milk and Cream Regulations (3s. 8d.).

FINE ARTS

Mantegna. Par Charles Yriarte. (Paris, Rothschild.)

M. YRIARTE, whose death occurred recently, was well known as a voluminous writer upon art history. His last work, a lengthy monograph on Mantegna, published posthumously, will, we fear, scarcely raise his reputation. M. Yriarte was a popularizer rather than a man of research, but this book shows that the knowledge he disseminated was not always the best attainable. The work, indeed, makes some pretensions to original research, but the new facts contributed are of the slightest importance, consisting for the most part of investigations of Mantegna's house at Mantua, which the author visited and of which he had some drawings executed. To this he adds much interesting, but already well-known gossip about Mantegna's private life; this is spun out by the aid of wearisome repetitions to a considerable length.

It is, of course, quite natural that when an artist's work exerts a strong spell upon the imagination, we should indulge an idle curiosity about the minutest details of his life that are accessible, but M. Yriarte has propounded his trivial discoveries with a solemnity and self-importance which remind us irresistibly of Bouvard's and Pecuchet's immortal researches on the life of the Duc d'Angoulême. One passage rises to the level of their unfinished work:—

"Il résulte bien de là [a quarrel between Mantegna and a neighbour about some building material], si l'on compare cette lettre avec l'inscription encadrée, il y a près de quatre siècles, dans l'angle de la maison de Mantoue située sur la place Saint-Sébastien, en face de l'église de ce nom.....que, dix-huit ans après avoir commencé à construire sa maison en ce même lieu, Mantegna s'appretait à y ajouter une aile."

This is almost equal to the duke's "tout porte à croire," which struck Bouvard and Pecuchet as so sublime, and, unfortunately, it is typical of the inflated and empty writing which pervades the book. Nearly every fact of Mantegna's life is given two or three times over; as for the passage quoted, all the facts about the inscription let in to the wall of Mantegna's house had already been stated with every detail.

Mantegna's life is, in fact, the least important thing about him. His character was neither prepossessing nor grand; his servile and yet boastful letters to the Gonzagas, his constant lawsuits with his neighbours (the chief interest of which is that they show his jealous love of the quinces in his garden, which figure so largely in his compositions), tend only to lower the opinion we must form of the man. This, of course, is no reason why we should not have the fullest possible account of Mantegna's life, but it is an exceptionally strong reason for giving a proper preponderance to the

account of his works, which are wholly noble; and it is just here that M. Yriarte's book is so unsatisfactory. Not only does he fail to throw any new light on Mantegna's art, but he indicates only in the most perfunctory and superficial manner his chief characteristics. There is no serious attempt made to give to his undated works their due position in the artist's development, while even the all-important question of what is and what is not to be attributed to him is conveniently put aside, on the plea that the author wished to avoid dogmatic assertions. To suspend judgment in difficult points of attribution is no doubt the wise attitude, but to make no attempt to single out authentic works, to accept almost anything that has from time to time borne a great artist's name, is to shirk that close investigation and interpretation of the artist's genius which should be the aim of a competent monograph. We find in this book no trace of any fuller understanding of Mantegna as an artist than any cultivated person might obtain by the casual observation of his works in public galleries.

Thus no attempt is made to investigate the origins of Mantegna's art. M. Yriarte dilates on the painter's lawsuit with his adoptive father and master, Squarcione, but he does not enter into the interesting question of Squarcione's art; no allusion is made to the painting by him at Berlin, through which we may get some idea of this mysterious and, as far as the art of North Italy is concerned, all-important master. What did the training on classical models which he is reputed to have given to his numerous pupils amount to? Did he merely inculcate the use of classical forms in the decorative accessories, as seen in the work of Schiavone? or did he first inspire in Mantegna his more profound understanding of classical design? These are some of the questions of which a student of Mantegna must endeavour to obtain some solution.

Another mysterious artist, older than Mantegna, who may have exercised an important influence on his development was Niccolo Pizzolo. According to both Vasari and the 'Anonymo' of Morelli, he painted the 'Assumption of the Virgin' in the chapel of the Eremitani. Now the composition of this and many of the figures are repeated in the 'Resurrection' of Mantegna's triptych in the Uffizi of 1460; it is therefore of great importance to ascertain whether Pizzolo really painted this fresco, and therefore whether he had already anticipated Mantegna in the formulation of the Mantegnesque style or not. Again, we learn from Vasari that Mantegna constantly studied the giants painted in terra verde by Paolo Uccello in the Casa dell' Italiani; and we can hardly doubt that Uccello's composition of figures arranged along the lines of perspective gave Mantegna the hint for a similar treatment which is so obtrusively evident in his early frescoes of the Eremitani. Of such problems, however—and these are only some of the more obvious ones that occur to us—M. Yriarte seems to have remained entirely oblivious. Turning to the description of the San Zeno altarpiece of 1459, we find no allusion to the interesting and surprising fact that a drawing by Giovanni Bellini at Chatsworth contains sketches of some of the figures in the side panels, a

fact which led Dr. J. P. Richter to suppose that Bellini furnished the design for this altarpiece. The acceptance of this view would considerably modify our opinion of the relative position of the two artists, and some discussion of the point is incumbent on the historian of Mantegna's art. In describing the 'Agony in the Garden' of the National Gallery the author makes no reference to the drawings by Jacopo Bellini from which both it and Giovanni Bellini's rival piece are derived. He notes, it is true, that "the impression is lugubrious," and adds:—

"The painter has animated the scene with details which are characteristic of his manner. Cranes ransack the soil in the foreground, or drink in the hollows of the rocks; here and there on the paths rabbits search for food."

Now the interesting thing about this picture is that such picturesque naturalism is not at all in Mantegna's habitual manner. Such playful interludes are too diverting for his sombre and intent imagination, and they form one among several indications of his close intercourse at this period with his father-in-law Jacopo Bellini.

With such a treatment of Mantegna's authenticated works, we are not surprised to find that the slightest likeness to them occurring in doubtful pieces is sufficient to secure M. Yriarte's whole-hearted approval of the latter pictures. 'The Madonna' at Berlin, which the authorities of the gallery no longer maintain as authentic, is gladly accepted, on the ground of the likeness of the *putti* which surround it to the cherubs who appear to Christ in the 'Agony in the Garden' of the National Gallery, although their heavy and flaccid forms show that the likeness is merely that of an imitation. With this, of course, goes Mr. Butler's 'Madonna,' in which, as Mr. Berenson has pointed out, affinities with Bartolommeo Vivarini make the ascription to Mantegna impossible. The 'Autumn' and 'Summer' of the National Gallery, and Mr. J. D. Taylor's 'Judith' and 'Dido,' which, though carefully executed, are unworthy of the master, are singled out for special praise. The slightest pretence to documentary evidence is naturally sufficient ground, in the author's judgment, for accepting a work. Thus the 'Death of the Virgin' at Madrid is accepted, on the ground that it had Mantegna's name attached to it when it was in the collection of Charles I.; and M. Yriarte believes that Morelli would never have doubted its genuineness had he known this fact. It proves only that in Charles I.'s time it passed as a Mantegna; and Mr. Claude Phillips, in full view of this evidence, has had the temerity to dispute the judgment of our greatest royal connoisseur.

Some of the reproductions in the book will be of interest to students, as the originals are not easily accessible. The most important of these is Mr. Boughton Knight's 'Adoration of the Shepherds,' evidently a rather early work, and of extraordinary interest as an example of the unflinching realism, here carried to its furthest point, which Mantegna managed to combine with the requirements of his elevated and exacting style. Other little-known pictures are the parts of the San Zeno predella at Tours and the 'St. Sebastian' at Aigueperse,

which scarcely looks genuine, so far as one can judge from the indifferent reproduction. The practice of printing on the back of an illustration has, by-the-by, had an unfortunate effect upon all the half-tone block reproductions in the book. Even the photogravure plates are often imperfect. The multiplication of books like M. Yriarte's 'Mantegna' is one of the most unfortunate results of photographic process reproduction.

MR. C. H. SHANNON'S WORK AT THE DUTCH GALLERY.

THE impression received on entering Mr. Van Wisselingh's gallery, hung with pastels, drawings, and woodcuts by Mr. C. H. Shannon, is as rare as it is delightful. To find thus brought together, sheltered from the clamour of contemporary fashions, the works of a man whose devotion to the purest beauty is expressed in the most discreet and unassuming manner is an experience for which we must indeed be grateful.

Mr. Shannon's work is, if unconsciously so, a protest against the vulgarity, the haste, and the ugliness of modern life. With so fine a devotion to the highest beauty, he is bound to refuse any but the vaguest and most indirect contact with actual life. Mr. Shannon aims at beauty in its purest and most abstract manifestations. His imagery is unconditioned by time and place. He combines and recombines into a succession of harmonious designs a few elemental motives. The relaxed forms of leisurely torsos, the rhythmic movement of bare limbs seen against an expanse of sea, figures draped in vague impersonal costume moving slowly in a dim chamber—these, and such as these, are the whole material of his art. To an extent unusual even among the older masters whom he appears to have studied Mr. Shannon refuses the aid of definite literary or poetical ideas; he seeks and finds his satisfaction in the contemplation of pure formal beauty. Titian and Giorgione had as a rule in painting their "poesie" some definite poetical suggestion to work from, but Mr. Shannon has apparently determined to rely solely on visual beauty. Not that these compositions are not poetical; on the contrary, they are conceived in a mood of elevated contemplation which, were they translated into words, could only take a poetical form. Naturally, then, they are not purely decorative in any limited sense of the word. The forms which he combines with such persuasive skill are not merely counters in a game of pattern making, to be moved about here and there till the puzzle is fitted together. They are intended clearly to carry with them certain associated ideas: his women are meant to be women; his children are meant to have some of the characteristics of children; his sea is the sea, and not an excuse for a note of blue. But in calling up to the imagination the associated ideas of these objects Mr. Shannon takes care to pass them through a refining process. Before they can take their place in his imagery they must be deprived of all that could suggest any notion of particularity or accident. They must be distilled so as to yield only their ultimate inalienable essence, an essence of which it is impossible to predicate any particular qualities. Human passion, definitely purposeful action, and dramatic situation, all disappear in this process, and none of the strong emotions which these arouse can be called upon to intensify our pleasure. Even character, except in its most generalized qualities, is wanting, and his figures reflect with constant uniformity the mood of abstract and serene contemplation which is the key-note of Mr. Shannon's art.

It will be seen, then, that Mr. Shannon sets before himself a most difficult task: he resolutely refuses all those aspects of life which

fascinate our curiosity or involve the interests and passions of every day; he will gratify us only in so far as he can reveal and we can accept ideas of pure visual beauty, almost as pure and as unconditioned as the ideas of music.

How far Mr. Shannon is adequately equipped for such a strenuous endeavour cannot perhaps be answered finally as yet, but at least certain qualities and certain deficiencies may be noticed in what he has done hitherto, which may enable us to forecast tentatively the greatness of the future which it promises. In the first place, Mr. Shannon is gifted with a very unusual feeling for sensuous charm. The types he chooses are luxuriant and prolific; his line is everywhere rich, swelling into melodious undulations; his colour schemes are warm, glowing, and mellow, but sweet and without the least suggestion of hotness or aridity; his feeling for the quality of surfaces expresses the same sensuousness, luxuriant and (in spite of the apparent contradiction) almost austere—at least entirely noble and disinterested, and controlled by the most refined and fastidious taste. But it is in his composition that Mr. Shannon's power is most strikingly felt; the placing of the figures is almost always entirely happy. The masses of light and dark and the lines of the contours are related admirably to the shape and dimensions of the picture. In many cases the forms cling round the edges of the picture, making beautiful variations upon the bounding lines, whether circular, as in the series of woodcuts, or rectangular, as in the pastels. Occasionally they are swept together into a broken spiral, as in the 'Shell Gatherers.' At other times, by a charming contradiction of the expected, his figures make strong upright lines dividing the picture into equal parts.

Like all pure artists, he finds an artistic motive as definite a discovery, as positive a possession to him, as any new principle of nature is to the man of science; and he turns over his ideas, changing them and shifting their details till they can be made to yield their last and completest content. This is the case with the *Shell Gatherers* (No. 44), perhaps the most striking of the pastels in this exhibition, of which a larger version in oils was exhibited some time ago. It would be rash to venture a guess as to which is the later work, but in our opinion the smaller pastel is by far the more satisfactory—is, indeed, a complete vindication of the beauty and justness of the idea. In the oil picture the line was carried up from the group of bent and kneeling figures on the shore, by the sweep of a great curve of drapery and a wearisome torso where the eye wandered vainly in search of any adequately realized form, to a treatment of head and arms which seemed to us to lack significant intention. In the pastel the figure holds a shallow basket, the round of which beautifully restores the balance; and the shoulders leaning over bring the line back again into the composition with the effect of a satisfying close to a long and gracefully modulated phrase. When we add that the fact of this being in pastel increases greatly its charm, we touch on what appears at present to be the chief limitation of Mr. Shannon's powers, and the reason that we find the present exhibition so peculiarly delightful. For, though Mr. Shannon's treatment of the oil medium shows his unfailing tact and discretion, his actual conceptions seem to lack that solidity, that vigorous imaginative grasp of possible structural form, that oil painting, if it is to give us the fullest pleasure, presupposes. It is impossible to be elusive and merely suggestive in oil paint without detracting from the completeness of the image; the accents of interest must be bound together into a more consistent whole, the imagination must penetrate and reveal every part with more unfailing certainty. Even where there is nothing of special significance to note, the continuity must be maintained by a positive statement, however unemphatic or colourless, in order to satisfy

other requirements, it may be. But in so slight a medium as pastel elusiveness becomes almost a virtue—certainly a natural and pleasing result. Amid the crumpled surfaces of harmonious colour the imagination can construct for itself a sufficiently clear image with the slightest stimulus on the artist's part; a system of contours as carefully planned as Mr. Shannon's, a hint of the chief prominences, and scarcely a hint of where the deeper shades are marked from the ground tone, are sufficient, and the necessary idea of solidity is obtained. The same is true of the black and white chalks on a toned paper: here the contour becomes all-important, and if that is harmoniously designed—and in the fitting of the figure into a preconceived rhythmical scheme Mr. Shannon shows extraordinary mastery—the merest suggestion of the salient planes on the half-tone paper suffices to display the figure in full relief. Certainly some of these chalk drawings are of rare beauty. Those on very dark paper, Nos. 22, 25, and 28, struck us especially as being among the most complete, and, we should imagine, from the assurance and ease of the line, the most recent of his productions. In one, No. 24, he has found a striking variation of the problem of many Italian artists, How to arrange the motive of two women and a baby? for them the embodiment of the Virgin, St. Anne, and the infant Christ. They were more fortunate surely in that. We have lost the motives of Christian mythology which gave point and content to such a purely ideal and abstract art as Mr. Shannon conceives, and it is in the inadequacy of its content that Mr. Shannon's work fails, if at all, of the highest achievement. We feel that the greatest art does, without losing anything of its ideal perfection, come into closer contact with life, does aim at the revelation of distinct and objective characters, does create a world of definite and fully realized beings, does not exclude altogether, though it sublimates passion.

Calm pleasures there abide, majestic pains, but in Mr. Shannon's world existence barely rises to the level of distinguishable emotions. And this is connected with his imperfect imaginative grasp of structural continuity. It would seem almost as though he had approached his view of design through the dainty selection of superficial appearances, the indifference to the deeper significance of objects which some Impressionists proclaim as a principle, and that, in arriving at his own far more searching ideal of style, he still retained something of their habits of elusiveness, of escaping from the conflict with form into mere tastefulness and pleasing uncommittal vagueness. We think we can indeed trace a progression in his work towards a closer weft of design, a firmer grasp of idealized reality, if we compare, for instance, the vagueness and uncertainty of the earlier lithographs with the chalk drawings to which we have alluded. And this attitude is seen in his treatment of the sketch as an end in itself: his studies appear too carefully calculated, too cautious, too final; they have not the air of hasty indications of an idea complete already in the artist's imagination, of which he wishes rapidly to unburden himself; the indication of a head by an oval or a feature by a single stroke appears to have been aimed at as a final expression from the first. The stumblings of impetuosity are in the greatest masters a proof of zeal for the attainment of the idea. But this, which may appear hypercriticism, is rather an attempt to decide whether or not we may already acclaim Mr. Shannon as a genius of the rarest kind. It is a difficult and perilous attempt for his immediate contemporaries, and it would be rash to fix the limits beyond which so devoted and scholarly an artist might not ascend. In the case of Sir Joshua Reynolds we have an example of one who attained his goal by just such self-conscious and deliberate methods as Mr. Shannon's work evinces. In expressing the

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doubts which make us hesitate to decide this question in the affirmative we do not wish to be misunderstood. Mr. Shannon's work deserves already, from the purity of its aim and the high level of its accomplishment, more recognition than it has yet received.

Mr. Shannon has decided to aim at the very highest expression of beauty—beauty in its purest, most inaccessible moods—and it is only fair to him, therefore, to apply the same rigorous and searching scrutiny that we apply to the greatest masters. And if, as we think, his art still wants, for the perfect embodiment of his ideas, a more certain grasp of structural form, a more permeating imaginative investigation of the relations of the parts in a possible three-dimensional space, a more unfailing sense of relief—which does not, by-the-by, imply forced tone contrasts or exaggerated verisimilitude—there is nevertheless hope, derived from what he has already accomplished, that Mr. Shannon will become as great as he is now distinguished.

THE BLYTH ENGRAVINGS.

THE third day's sale of this collection comprised the following mezzotints by S. Cousins. After Sir T. Lawrence : Lady Acland and her Children, 88*l.*; Miss Rosamond Croker, 68*l.*; Lady Dover and her Son, 79*l.*; Countess of Durham, 81*l.*; Countess Gower and Child, 189*l.*; Elizabeth, Countess Grosvenor, 54*l.*; Lady Grey and her Children, 89*l.*; another example, 75*l.*; Master Lambton, 168*l.*; Lady Peel, 63*l.*; another example, 75*l.*; Miss Julia Peel, 77*l.* After Sir J. Reynolds : Mrs. Braddyll, 115*l.* After Dubuffe : La Surprise, 63*l.*

Among the other engravings were the following. After A. Nasmyth : Robert Burns, by S. Cousins and W. Walker, 84*l.* After W. Peters : Hon. Mrs. O'Neill, by J. R. Smith, 236*l.* After Sir T. Lawrence : Miss Farren, by F. Bartolozzi, 105*l.*; Lady Hood, by C. Turner, 94*l.* By J. R. Smith : The Promenade at Carlisle House, 210*l.* After W. Bigg : Dulce Domum and Black Monday, by J. Jones (a pair), 66*l.* After F. Wheatley : Repairing to Market, At Market, Coming from Market, and Returned from Market, by W. Annis (set of four), 90*l.* The Cries of London, by Cardon, Vendramini, Schiavonetti, and Gaugain (set of thirteen), 110*l.* After E. Dayes : An Airing in Hyde Park and A Promenade in St. James's Park, by F. D. Siron (a pair), 65*l.*

SALES.

MESSRS. CHRISTIE, MANSON & Woods sold on the 16th inst. the following pictures, the property of Sir H. Meysey Thompson : J. S. Cotman, The Mouth of a River, with hay Barges, 798*l.* Sir J. Reynolds, Miss Catherine Bissopp, 462*l.* G. Romney, Mrs. Braddyll, 44*l.* A. Cuyp, A View off Dordrecht, 162*l.* A. van der Neer, A Frozen River Scene, 105*l.* J. Ruysdael, A Frozen River Scene, with water-mill and figures, 420*l.*

The following were from various properties : Rembrandt, Head of a Man, 189*l.* J. van Goyen, A Dutch Town on a River, 220*l.* Sir H. Raeburn, Portrait of a Lady, in grey dress, seated, with a book, 152*l.* Sir J. Reynolds, Lady Elizabeth Keppel, 120*l.* B. West, General Simon Fraser receiving his Death-Wound and The Death of General Fraser (a pair), 283*l.*

M. Charles de Bériot's collection of pictures, sold at the Hôtel Drouot, Paris, last week, produced the high total of 388,950 francs. Exceptionally good prices were paid for works by Jongkind and Harpignies. By the former there were : Honfleur, 7,900 fr.; Notre Dame, 7,000 fr.; Patineurs à Oversalie (Holland), 9,000 fr.; Canal at Dordrecht, 16,600 fr.; Rotterdam, la Nuit, 12,700 fr.; Vue de Maassluis, 31,100 fr.; Clair de Lune, 9,000 fr.; Patineurs, 19,100 fr.; Marseille, 10,000 fr. By Harpignies : Saules à l'Arrière-Saison, 13,050fr.; La Rivière, 8,250 fr.; Maison Refletée, 10,950 fr.; Laveuses, 9,700 fr.; and Chênes de Château-

Renard, 14,800 fr. There were also sold : Monet, Jardins de l'Infante, 10,300 fr.; and Boudin, Anvers, 12,950 fr.

Fine-Art Gossip.

MR. R. VICAT COLE, R.B.A., has a very attractive subject for his oil pictures in 'A Year in Wharfedale,' which is now being shown at Messrs. Dowdeswell's Galleries in New Bond Street.

AT the Fine-Art Society Mr. W. Eyre Walker and Mr. S. J. Hodson, of the Society of Painters in Water Colours, are showing from this day, when the private view takes place, water-colours, under the titles of 'By Woodland and Stream' and 'Picturesque Towns of the Loire' respectively.

ON and after Monday next Messrs. Tooth & Sons have on view at 5, Haymarket, their spring exhibition of pictures. To-day (Saturday) is appointed for the private view.—The same dates refer to Mr. T. McLean's thirty-seventh annual exhibition of cabinet pictures, which occupies No. 7, Haymarket.

In view of Mr. E. A. Abbey's many successes in historical pictures, it is gratifying to hear the news from New York that he has received the commission for the only picture of the coming Coronation to be painted by royal command.

THE reopening of Lichfield Cathedral, which took place last week, may be said to mark an epoch in the practice of "restoration," when a building which has never been out of use is concerned. As with Kirkstall and Furness Abbeys, which were ruins, yet have undergone a sort of quasi-restoration without any intention of bringing them into use, so Lichfield, which had more than once been very severely mauled, enters upon a new stage of its existence with new stained glass, new marble floors, new statuary, and repaired vaults.

UNDER the direction of the Antiquarian Society of Edinburgh, some extensive excavations are at present being carried out at the Roman Camp at Inchtuthill, near Blairgowrie. The district is rich in memorials of the presence of the Romans, and some fragments of their weapons, besides some entire utensils and a Roman bath, have already been unearthed. Inchtuthill is believed to have been the station *in medio* to which, Tacitus says, Agricola led the troops after the battle of Mons Grampius. The camp was capable of containing 11,000 men on the Polybian system, and 29,000 on the Hegelian. It was defended by a stone wall 9½ feet thick, and this wall is now being laid bare, showing the camp to have enclosed fully forty acres in a circular form.

MESSRS. VIRTUE & Co. announce 'The Highland Tay, from Tyndrum to Dunkeld,' by Hugh Macmillan,—'Palaces, Prisons, and Resting-Places of Mary, Queen of Scots,' by M. M. Shoemaker,—'The Art Annual, 1901 : the Life and Work of Sir John Tenniel,' by C. Monkhouse,—'Notes on the Manufacture of Earthenware,' by E. A. Sandeman,—'The Paris Exhibition, 1900,'—'Bunyan's Country,' by A. J. Foster,—'The Ouse,'—'Round about the Crooked Spire,'—'The Chiltern Hundreds,'—'The Robber Baron of Bedford Castle,'—'Amphill Tower,' and other volumes.

THE bronze statue of an ephebus, discovered towards the end of last year by Dr. Orsi at Pompeii, is now on view at the Naples Museum. The work is in every way important. It stands 1 mètre 19 cm. high, it is admirable in style and execution, and it displays a technical method of extreme rarity, the bronze being entirely covered with a coating of silver of the general thickness of a shilling; in some places it is a trifle thicker, and in others thinner. The boy rests firmly on his right leg, the left being slightly bent at the knee; the right forearm is raised as if holding some object in the hand, the left hand

hanging loosely. The features are of fine type, and especially beautiful when seen in profile. The eyes are in white marble, the pupil in a black stone or glass paste; and the hair is at the same time delicately and sharply modelled. Prof. Antonio Sogliano has written a critical notice of the statue in the *Monumenti*, which will probably be issued in a few days. The work itself will doubtless be the subject of considerable discussion, both as to its period and the method by which the silver covering was applied. It may be mentioned that the method of coating statuettes with silver was practised by the Egyptians, a wooden figure of a king so treated having been found a few years since in Upper Egypt.

THE latest report issued by the Provinzial Museum at Trier gives an account of the excavation of the remains of a Roman temple at Naundorf in the Hochwald. It belonged to a Roman settlement where seven large buildings, scattered at some distance from each other, had already been the site of excavations. Quite a crowd of finds were brought to light upon the south side of the temple, consisting chiefly of votive offerings in terra-cotta, of which more than one hundred figures are in excellent preservation. They mostly represent female deities, and still show traces of their original colouring. Some of them hold a little dog, others a child, others fruit in their hands. Amongst eight bronze statuettes found four are said to represent Mars, one Jupiter, and one Mercury. The Museum reporter believes that so large a discovery of terra-cotta votive figures has never hitherto been made in any part of Southern or Western Germany.

THE sixth number of the *Mitteilungen* of the German Orientgesellschaft contains an interesting account of the results of Dr. Koldewey's excavations on the site of Nebuchadnezzar's palace in Babylon. A road was laid bare, paved with white and reddish-white stones, bearing inscriptions to the effect that this was the road for the procession of the great god Marduk. Further explorations led, as was anticipated by Prof. Delitzsch, to the discovery of the Esagila, the temple of the god.

THE death is announced, at sixty-six, of M. Philippe Gille, who wrote for the *Figaro* for many years, publishing here and elsewhere many art criticisms. He wrote the official report of the sculpture at the Exhibition last year. He was also a writer of drama, and the librettist of 'Manon' and 'Lakmé.'

MESSRS. MYERS & RODGERS'S 'Catalogue of Engraved Portraits' will, when completed (Part I. extends from A to Her), be a most useful book of reference. A large number of the persons enumerated have little claim to fame, but the mere fact of their portraits having been engraved endows them with a certain amount of interest. Over 4,000 portraits are catalogued in this first part, and in nearly every case the date of either the birth or death, or some distinguishing feature, is given. Only those who have been engaged in such compilations can fully realize the great amount of labour which they involve. There is also an index of artists and of places appended.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concerts. Herr Sauer's Pianoforte Recital.

ON Saturday afternoon the Popular Concert commenced with Borodin's Quartet in D, a work full of character, charm, and piquancy as regards both rhythm and harmony. The premature death of Tschaikowsky in 1893 was a serious loss to Russia, and equally so was that of Borodin, who

preceded him to the grave in 1887. The performance by M. Ysaye and his associates was excellent; all four players seemed to enter thoroughly into the spirit of the romantic music. The concert ended with Saint-Saëns's clever and effective Pianoforte Quartet in B flat. On the following Monday Grieg's Quartet in G minor, Op. 27, stood at the head of the programme. During the season M. Ysaye has introduced novelties and revived little-known works, and by so doing he has infused fresh life into the Popular programmes, which for some time past had been running in a well-worn groove. But it is open to doubt whether this revival of the Grieg Quartet was a satisfactory step. The Norwegian composer has written songs and pianoforte pieces, also a pianoforte concerto, which place him in the first rank among modern musicians. His gifts, however, are not displayed to the same advantage in his chamber works, and even of these the Quartet appears to us the weakest. The lack of polyphonic writing, the vain repetitions in lieu of true development, mannerisms in their most exaggerated form—all these things render the music, in spite of characteristic thematic material and many a piece of quaint colouring, unsatisfactory. Madame Clotilde Kleeberg was pianist at both concerts, and her clear and most intelligent performances of pieces by Schubert, Mendelssohn, and Beethoven won for her considerable success. On Monday her solo was the Beethoven Rondo in G, Op. 51, No. 2, a charming little piece, yet scarcely of sufficient importance. In the matter of pianoforte solos at these concerts there is sore need of reformation. In the olden days sonatas were frequently played; now short pieces are the rule rather than the exception. There are, of course, sonatas and sonatas. The Popular audiences, accustomed to Schumann and Brahms, would probably find Hummel and Dussek, whose passage-writing is not unfrequently empty, wearisome, and even some of Schubert's "heavenly" lengths tedious, so that an exact return to the works performed in the sixties and seventies would not prove successful. But there are important sonatas by the great masters which ought to be heard, notably some by Beethoven, which—owing to the habit of the majority of pianists to confine themselves to some half dozen in which they can make a special display of their technical gifts—are rarely given even at pianoforte recitals. Those short pieces by Mendelssohn, Schumann, and other composers might occasionally be brought forward, or might serve as encores if such evil things must exist. As to the frequent Chopin selections, it would be wise to regard them, except on special occasions, as tabooed. Most of the pianists before the public can master the notes of Chopin's music, but not one in fifty can make the audience feel that he was a poet as well as a pianist-composer. Madame Kleeberg was heard to advantage in Brahms's Pianoforte Quartet in G minor, Op. 25. On Saturday M. Ysaye played with all delicacy a Spohr Adagio, and on Monday a Prélude and Bourrée "in the old style," by M. René Ortman. The "old style" was that of Bach. An imitation of this kind is, however, in itself hopeless, and in these movements it was not steadily maintained; there were

passages in the "Ortmans" style which sounded very commonplace. The writing is showy, and the playing by M. Ysaye was all that could be desired. The vocalists at the two concerts were respectively Miss Gwendoline Dew and Mr. Denham Price.

There was a large and enthusiastic audience at Herr Emil Sauer's first pianoforte recital at St. James's Hall on Wednesday afternoon. His programme opened with Schubert's last Sonata in B flat. The pianist's reading of the music was remarkably clear, intelligent, and at times impressive, yet it was by no means ideal. There was something stagey about it: the lights and shades were often artificial, and the mournful yet exquisitely beautiful opening theme of the first movement lacked tenderness. The Andante, too, seemed to come from the fingers rather than from the heart of the player: it was all correct and well balanced in tone, but the general effect was cold. The Scherzo was well rendered, although the Trio might have been taken a shade slower. The Finale was effectively performed. The other Sonata was Chopin in B flat minor. The technique was very fine, and the interpretation of the music characteristic, yet here again the pianist failed to convince us. In the first movement the second theme was delivered with appropriate grace and beauty of tone, the opening theme, however, without nobility and true passion. Justice was rendered to the Scherzo. The Funeral March lacked pathos and colour; and even the Finale, though played with marked dexterity, did not create the right mysterious weird effect. Herr Sauer is undoubtedly a great pianist, and impresses his audience by bold, showy, vivid playing, but in great music the result is not stirring; it is objective rather than subjective. In some pieces of his own composition at the end of the programme he proved, at any rate, his masterly command of the keyboard.

Musical Gossip.

AN interesting lecture on 'The Art Songs of Russia' was given by Mrs. Newmarch at the Leighton House, Kensington, on Monday afternoon. The subject of Russian music is one to which this lady has devoted much time and thought. The vocal illustrations were given by Mrs. Henry Wood, who sang in Russian, and occasionally in French, and Mr. H. Lane Wilson. Mr. Henry J. Wood officiated at the pianoforte, and fortunate indeed are the vocalists who sing to his clever and sympathetic accompaniment. There was a good audience.

THE last Symphony Concert of the Lent season, at Queen's Hall on Saturday, though unduly long, was one of great interest. A very fine performance of Beethoven's 'Choral' Symphony was given, under the direction of Mr. Wood. The Wolverhampton Festival Choral Society, which made its first appearance in London, took part in the finale, and with marked success. The members sing with true intonation, firmness, and energy. It was altogether a most inspiring performance of the choral portion of the work. The soloists, Madame Lillian Blauvelt, Madame Kirkby Lunn, and Messrs. Lloyd Chandos and Daniel Price, acquitted themselves well; the bright clear voice of Madame Blauvelt was heard to advantage in the soprano part. Signor Busoni played the solo part of Beethoven's Concerto in E flat in his best manner.

MR. ROBERT NEWMAN announces his third London Musical Festival. It will commence at

Queen's Hall on April 29th and end on May 4th, and the concerts will be held alternately in the evening and in the afternoon. The following distinguished conductors are named: M. Colonne, M. Ysaye, M. Saint-Saëns, and Herr Weingartner, each of whom will have charge of one concert; the last two will be under the direction of Mr. Henry J. Wood. The orchestra will consist of 110 performers, with Mr. A. W. Payne as leader; Mr. Percy Pitt will officiate as organist and accompanist. The full Festival programme will shortly be issued. If Mr. Newman gives great standard works and interesting novelties, and provides, as he is almost certain to do, great artists, he surely cannot fail of success. We are glad to find that the double-orchestra scheme is abolished, for, with few exceptions, it did not work well last year.

MADAME FRICKENHAUS will give her annual concert at St. James's Hall on Tuesday, March 26th. Her programme, unacknowledged as usual, contains pieces by Kroeger, C. A. Preyer, &c. Tuesday, by the way, is the anniversary of Beethoven's death, which might have been commemorated if only by one of his compositions.

SIGNOR MANUEL GARCIA has just entered upon his ninety-seventh year, and he is still hale and hearty. He is a link, indeed, with a very remote past. He went to America with his father in order to appear on the stage in 1825, one year after Beethoven had produced his 'Choral Symphony' at Vienna. Many musicians have been cut off in the flower of their youth: Purcell, Mozart, and Schubert offer notable instances. On the other hand, many have lived to a ripe old age, though few have reached or passed their ninetieth birthday. Giacomo Cervetto, the distinguished cellist of the eighteenth century, was, however, over a hundred at the time of his death. Johann Adam Reincken officiated as organist at Hamburg until he was ninety-seven, in which year Bach heard him improvise: he died in 1722, aged ninety-nine years and seven months. Then there was Gossec, one of Haydn's chief predecessors in the department of the symphony, who died at Paris in 1829, in his ninety-sixth year. Herr Gottfried Preyer, born the same year as Mendelssohn (1809), is still officiating, we believe, as Court organist at Vienna.

THE death is announced, in his sixty-third year, of J. Káldy, native of Budapest, where he was director of the Opera from 1895 to 1900. He published Hungarian melodies, marches, and dances of the seventeenth and eighteenth centuries.

THE *Allgemeine Musik-Zeitung* of March 15th quotes from the *Neue Zürcher Zeitung* some interesting details respecting the festivities held in Rome in 1876 in honour of Wagner, who had taken himself thither after the fatigues and worries connected with the first Bayreuth festival. Wagner was entertained, first at the Palazzo Caffarelli by the German ambassador, and afterwards by the German Künstlerverein at the Palazzo Poli.

VASSILI WRANGELL, whose death is reported from St. Petersburg, was one of the most gifted of the younger Russian composers. Among his best works were an opera in one act, 'Le Mariage Interrompu,' and many songs, which became popular.

M. EDMOND ROSTAND is said to have refused Maestri Puccini and Leoncavallo permission to turn his 'Cyrano' into a musical comedy. *Le Ménestrel* reminds its readers that libretti were based on Hugo's 'Hernani' and 'Le Roi s'amuse,' although Verdi failed to obtain permission from the author. The French paper hopes, however, that a little more respect will now be shown to property belonging to another.

LE *Ménestrel* of March 17th states that the production of Herr Siegfried Wagner's new opera at Munich has again been postponed. After a first delay it was announced for the

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19th of this month, to be followed by its production at Leipzig on the following night. Everything is ready at Leipzig, and Herr Wagner, the protest of the intendant of the royal theatres of Munich notwithstanding, has confirmed, it appears, the original authorization to perform it there on the 20th.

The Brunswick *Tageblatt* recently published an interesting letter written by Franz von Holstein, composer of the opera 'Der Haide-schacht,' to his friend Pastor Weber, of Wolfenbüttel, in the early fifties. Reference is made therein to Berlioz and Brahms. Of the latter he says:—

"He is quite young, scarcely twenty years old, and until a few weeks ago quite unknown. Joachim discovered him, and sent him to Liszt, Schumann, and now to Leipzig. Schumann wrote a big article in the new Leipzig *Musikzeitung*, announcing him as the Messiah who was to come to the musical world. He has created a wonderful impression here on composers old and young, for he is far beyond the reach of envy. His compositions (songs, sonatas for pianoforte and violin) display an overwhelming power of invention and genius, so that he is already great. In addition, he is a genial, amiable man, as full of modesty as of noble confidence in himself." From this letter we see how general was the enthusiasm kindled by Brahms's early works, an enthusiasm of which Schumann in his famous 'Neue Bahnen' was, of course, chief spokesman.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Sunday League, 7, Queen's Hall.
MON.	Monday Popular Concert, 8, St. James's Hall.
TUES.	Madame Frickenhaus's Pianoforte Recital, 8.30, St. James's Hall.
—	Herr van Rooy's Vocal Recital, 8.30, St. James's Hall.
WED.	Herr Emil Sauer's Pianoforte Recital, 8, St. James's Hall.
—	Mr. H. C. Colley's Concert, 8, Queen's Hall.
THURS.	Orchestral Concert (St. Louis), 8, Royal Academy of Music.
FRI.	Mozart Society, 3, Portman Room.
SAT.	Messrs. Plunkett Greene and L. Horwitz's Recital, 8, St. James's Hall.
—	The London Trio Chamber Concert, 8.30, Royal Institute of Painters, Piccadilly.
SUN.	Saturday Popular Concert, 8, St. James's Hall.
—	Wagner Concert, 8, Queen's Hall.

DRAMA

Self's the Man: a Tragedy. By John Davidson. (Grant Richards.)

The scene of Mr. Davidson's new play is laid in Pavia, at the time when that city was the seat of Lombard kings. Whether any traces of the story related or the characters introduced are to be found in the voluminous history of Muratori we cannot say. The Lombard monarchy was, as Mr. Davidson represents it, elective, though the Bishop of Pavia could scarcely have taken, as he depicts, an active part in counsel, no Italian bishop being, we believe, allowed so to do. We are disposed to accept the whole as purely imaginary. The story is less dramatic than others which form a genuine portion of Lombard annals, and is singularly involved and improbable—things we are far from regarding as fatal defects. The action opens on the day when the assembled nobles have to decide between Urban and Lucian, two candidates for the throne. In spite of some unpopularity on account of his open *liaison* with Saturnia, a Roman slave, Urban triumphs, his victory being due to the miscarriage of a scheme of Thrasimund, announced as a demagogue, who, compelling the candidate to read aloud what he supposes to be a treasonous dispatch from Ravenna, finds instead a love-letter from his own wife, whom he regards with uxorious affection. Urban's first action on his election is to propose to Asmunda, the betrothed of his rival, who, partly in obedience to her father's behest and partly through love for her country, accepts him. By her he has a daughter, whom he incomprehensibly names Sybil. This first act has

movement and interest, which no succeeding act can claim. After his election Urban, by his schemes of general empire, by his independence, by receiving the visit of Saturnia, whose advances, however, he repels, and by joining in some absurd practical jokes upon the demagogue, forfeits in general estimation his crown and his life. Many attempts at slaying him are made, and strange vicissitudes of fortune are experienced. In the end his wife contrives to obtain a substitution of banishment for the death penalty pronounced upon him. After a score years Urban returns, poor and in rags, to die at the foot of the statue to him which is being uncovered by his daughter Sybil, the first and certainly the last of Lombard queens so named.

During his absence his people have learnt his worth, and he is now, after his supposed death, spoken of as Urban the Great. The closing scene recalls that of Wills's 'Man of Airlie,' a piece taken from the German, in which Mr. Hermann Vezin is still remembered.

Not wholly without spirit or imagination is the dialogue, which, however, is so crabbed and forced that the work might be classed with the plays of Beddoes and others belonging to the spasmodic school of poetry. Endeavouring to recover her ascendancy over the king, who on his accession to the throne has dismissed her, Saturnia says:—

I see you every day when you ride forth;
I watch you in the evening riding home.
Last night the sun behind you set in pomp;
And the new moon rode out beside the sun,
A silver bride, gold-stained, the pageant's queen—
Close to the sun, a token, richly lit
With triumph and intolerable joy.

This is almost as quotable a passage as can be found in the volume. It suggests in its fancy the method of Alexander Smith, but is more stiff and elaborate. Compare with it the following passage from 'A Life Drama,' which in some not too easily explicable manner it recalls, and the palm must be awarded to the earlier poet:—

The bridegroom sea
Is toying with the shore, his wedded bride,
And in the fulness of his marriage joy,
He decorates her tawny brow with shells,
Retires a space, to see how fair she looks,
Then proud, runs up to kiss her.

Lucian, Urban's rival for the throne, advances as the cause why Urban so seldom sees him:—

I frequent the past
More than the dazzling tumult of the hour.

Similar rhetorical expressions are frequent. The nearest approach to a simple dramatic utterance is found when Urban, hearing that a price of ten thousand crowns is put upon his head, says contemptuously, "My helmet cost me more." The opening phrase in which Philadelphus, a "philosopher," who aims at being appointed headsman, addresses Juniper, a "poet," is perhaps the best specimen of Mr. Davidson's curiously and perplexingly elaborate style:—

Have I imagined it, or did we meet?
You prey on faded wardrobes; and the rust
Of ancient armour is your condiment:
A vapour of archaic vocables,
Extinct mythologies, illicit lore,
And general obsolescence: poet still,
Courageously, and in contempt of time.

A modern application seems intended in the lines in which Urban, defending himself against the rebels, explains what have been

his motives to action. The idea introduced in the third act recurs in the fifth:—

My lords, it is with nations as with men:
One must be first. We are the mightiest,
The heirs of Rome; and with the power there lies
A ruthless obligation on our souls
To be despotic for the world's behoof.
Ruthless, I say; because the destinies
Admit no compromise: we must be first,
Though everlasting war cement each course
Of empire with our blood; or cease to be,
Our very name and language in dispute.

We have dwelt upon the versification rather than the action of a play which must be studied, since it is not likely to be acted. That the author feels this is shown in the stage directions, which are the most elaborate in any modern work except the comedies of Mr. Bernard Shaw. A portion of a stage direction is "His presence makes the air electric." Mr. Davidson's characters lack consistency. No motive whatever, not even wounded vanity, could convert Thrasimund the demagogue from the fool he is at the beginning of the second act to the plotter and leader of men he subsequently becomes. Though not without power, 'Self's the Man' is disappointing as the work of one from whom much was hoped.

Dramatic Gossip.

ON Wednesday, when 'Twelfth Night' was played at Her Majesty's for the fiftieth time, Mr. Tree presented to each visitor a souvenir of the performance, consisting of reproductions, by colour-type process of printing, of scenes or characters in the play. The souvenir in question is conspicuous for beauty among similar productions. It is easy to believe that the collection of works of this class will rank in time among fashionable hobbies, and that those who began by preserving early specimens will have cause for self-congratulation. Mr. Tree is credited with the intention of reviving 'Beau Austin,' by Messrs. Henley and Stevenson, which he gave at the Haymarket some ten years ago, and producing the 'Macaire' of the same authors, known only as an acted play to the limited public which saw it at a performance by the Stage Society at the Great Queen Street Theatre. Mr. Cyril Maude will at the opening performance play Jacques Strop to the Macaire of Mr. Tree.

EMBOLDENED by the success of recent experiments, Mr. Tree has also cast his eye upon 'King Richard II.,' and meditates a revival upon a scale equal to that exhibited in other Shakespearean revivals. It is devoutly to be hoped that a scheme as yet in the clouds will be carried into effect. King Richard would, we fancy, prove one of Mr. Tree's best parts, and a production such as that mentioned must necessarily be of the highest interest, and would set at rest doubts still entertained in many quarters whether 'King Richard II.' is to rank as a good acting play.

ISEN'S 'Lady from the Sea' will be the next production of the Stage Society. It is not wholly a novelty so far as England is concerned.

In her forthcoming production of 'A Royal Necklace' Mrs. Langtry will herself be Marie Antoinette; Mr. Taber will be Fersen, the hero; and Mr. Frank Cooper, Cardinal Rohan. Mrs. Cecil Raleigh, Mr. Gilbert Farquhar, and Mr. Edmund Maurice will also be in the cast.

The production of 'Rosenmontag,' announced for Friday in last week at the Comedy Theatre, was postponed until Tuesday, owing to the indisposition of Herr Julius Nollet. Its scene is a Rhineland garrison town, and it presents some animated pictures of German military life. The action ends with the suicide of two lovers of unequal rank separated by convention.

MR. GRUNDY'S 'A Fool's Paradise' has been revived at the Coronet Theatre, with Miss Kate Rorke in the part of the heroine (first taken by Miss Olga Nethersole), Miss Eva Moore as Kate Derwent, and Mr. Dawson Milward as Lord Normantower.

An adaptation of the 'Johannesfeuer' of Sudermann by Mr. F. D. Byrne has, it is said, been accepted by Mrs. Patrick Campbell. The title bestowed on it, 'Bonfire Night,' is not particularly happy, being suggestive of the 5th of November rather than of a summer festival.

MADAME RÉJANE's reappearance in London will, it is expected, take place in a revival of 'Madame Sans-Gêne.' One or two novelties are, however, included in her travelling repertory.

MR. WEEDON GROSSMITH has written a three-act comedy, in which he will appear in the country previous to bringing it to London.

ON Tuesday, when 'In the Soup' was given at the Strand for the two hundredth time, a souvenir was presented to the audience. 'Allez! Houp là!' a one-act play by Mr. T. G. Warren, was also revived.

MR. GEORGE ALEXANDER has accepted a four-act play by Mr. W. R. Walkes, the author of many one-act pieces. 'The Wilderness,' by Mr. H. V. Esmond, is likely, however, to be the next novelty at the St. James's.

'MY LADY VIRTUE' is the title of a play by Mr. H. V. Esmond which has been secured by Mr. Arthur Bourchier for the Garrick Theatre.

'ENGLAND'S ELIZABETH' is the title of a play on the subject of Elizabeth and Leicester, by his Honour Judge Parry and Mr. Louis Calvert, to be produced on April 29th in Manchester.

'MOLLY OF THE DUKE'S,' by Messrs. G. R. Sims and Arthur Shirley, has been given for copyright purposes at the Court Theatre. We know nothing of its subject, but the title suggests a rivalry with 'Trelawney of the Wells.'

An adaptation by Miss Rosina Filippi of Jane Austen's 'Pride and Prejudice' is promised for the afternoon of Friday next at the Court Theatre. In the cast will be included the adapter, Miss Elsie Chester, Miss Constance Robertson, Miss Lilian Braithwaite, and Messrs. Whitby, Lyall Swete, and Harcourt Williams.

A COPYRIGHT performance of a modern play by Anthony Hope was given at the Garrick Theatre on Monday afternoon. Mr. Bourchier is said to have secured a play of Anthony Hope's, whether this or another is not yet stated.

THEATRICAL art has experienced a great loss this week in the death of M. Got and Mlle. Croisette.

TO CORRESPONDENTS.—L. C.—W. G. F.—H. C. S.—G. & Co.—E. A. W. P.—received.
G. C. K.—Not suitable for us.
J. B. C.—Too late for insertion this week.
No notice can be taken of anonymous communications.

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